



## DRAMATIC MIRROR®

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## MIRTH IN MELODRAMA.

BY ALBERT EDMUND LANCASTER.

There seems to be a deep conviction on the part of American managers that unless a melodrama be more or less relieved with humor, it cannot enjoy a long run of popularity. Hence the often-time frantic attempts to drag the humor in by the neck-and-heels. The audience must be made to laugh. If natural and simple expedients will not accomplish this aim, then resort must be had to the unnatural and the complicated. The lurid must be balanced by the laughable. If there be a suicide at one end of a room, there must be a simper at the other. The remarks that pull the mouth down must alternate in action with those which pull the mouth up. Every appalling situation must have its corresponding snicker.

It is on this account so many French melodramas are marred before being placed upon the English-speaking stage. The late Mr. Casauran, who was a very clever adapter, used to say that he was obliged to spoil his translations in order to make them acceptable to the public, or, at any rate, acceptable to managers, which does not, however, always mean the same thing.

It was by such a process that that noble work, *The Two Orphans*, probably the best of its kind ever written, was rendered absurd in certain portions, without those portions ever becoming truly amusing, excepting to the most ignorant and thoughtless. Wherever Picard, the valet, appeared, with his impertinent vulgarities, which would have been quite impossible under the circumstances wherein they were displayed, the foolish laughed, and the melodrama's success was thought to be enhanced, if not secured. The truth is that almost everything Picard says and does is a blot upon an extremely ingenious and admirable composition. Since *The Two Orphans* was first produced, fourteen years ago, nearly every actor who has played the part of this impudent valet has been allowed to take what liberties he liked; the result being that the role has become infinitely vulgarized without being a particle raised from its comparative unimportance.

Is humor, then, superfluous in melodrama? Is a play the better because the sadness with which it begins is unrelieved until the final fall of the curtain? By no means. Welcome all mirth which is an organic portion of the composition; which is welded so intimately with its tissue that it cannot be torn away without the disintegration of the whole. And if humor of this nature cannot be introduced—as, in fact, it very seldom can—welcome all mirth which sits as naturally and easily upon the characters who express it, as crime does upon the villain, affliction upon the hero, and resignation upon the righteous.

The humor which happens to flit through the room where tragedy is sitting, and which utters its jest or amuses by its appearance, in unconscious spontaneity, is one of the inevitable *dramatis personæ* of life and nature. It is a part of the smile that is woven into the tangle of existence. It belongs to the universal order of things, and has its place as much as the weeping Niobe with veiled head. But this is very different from bringing a clown fresh from the circus to mouth and grin beside a newly-cold corpse. The one is in the warp and woof of necessity. It is the glimpses of sunshine falling through a rift upon the earthquake's doing. While the wounded lion is dying, the apes chatter and swing from bough to bough, the birds warble and flash opals from their wings. They belong, until their time, too, shall come, to the happy side of dual nature, whose obverse and reverse contain all the tints that color emotion's night and noon.

We must not blame the dramatist too much who presents us with a melodrama in which the humor is a little incongruous with its surroundings. He may have devised situations which are as logical as evolution itself, and open out of each other as flawlessly as rose leaves from their calyx, but the manager who would like to produce it says: "This may fail

for lack of humor. You will make people weep—but you must also make them laugh, or they will never forgive you." How to do it? It is easy enough, so far as a pretty large proportion are concerned; but the perspicacious will perceive and resent your intention the moment you introduce a comedian who has nothing to do with the plot, who does not influence it in any degree whatever, who is merely a false nose fastened on a face to make it look ridiculous.

As a rule, the people in real life who make us laugh do not contribute to its dignified tragedies. They have woes of their own, and if we are decent and sympathetic we are silent or compassionate when in the presence of those woes. The typical hero, useful for melodramatic purposes, is the handsome young man with the pale face, dark eyes, and beautiful straight nose, elegant of figure, graceful in poise and pose, alert alike with blow or sword, chivalric to women, proud or genial with men, gay or reverential to childhood, protective of the injured and the weak. If he ever makes us laugh it is when he discomfits an enemy or silences with a repartee. It is probably he, after all, that the comedian envies who convulses us with his chuckle.

If you saw Roger la Honte during its undeservedly short run at Niblo's, you will realize the width of the gulf between the man who thrills us and the man who makes us laugh—or tries to. In that play there was a commendable endeavor to relieve the intensity of the story with gleams of mirth. The means seized upon were not bad in themselves, but in order to be entirely effective they required much delicacy in the treatment and considerable humor in the three actors—two men and a woman—involved. But the foundation of delicacy was not present in the drama (whether or not the original authors, or the adapters, were responsible) and the actors were quite incompetent to develop such humor as may have been there, or to supply any of their own.

A woman not yet divorced from her husband encouraged, in his presence, the attentions of another man whom she wished to become her husband, both men being soldiers, and the married man a subaltern of the other—a complexity not unfertile in humor, had the authors (or adapters) taken proper advantage of it, and had the result been confined to three unquestionably comic actors. In the court-scene of the play, as well as in the last act, it was obvious that the intention was to make the comedy a structural portion of the melodrama, part of its nerve and fibre. And had this portion been as well done by both author and actor as were the lugubrious features, the work would have been the more enjoyable, by just that degree of excellence.

Glancing, from melodrama, at a more exalted species of stage-writing, a great deal has been said, from time to time, of the wonderfully complete, palliative, and enhancing effects secured by Shakespeare in the foils of his tragedies—as though his tragedies teemed with fools! There is only one, of any note, in them, and that is the jest: *r in King Lear*; and I venture to say that few persons, in any audience, are much amused or enlightened by anything he sings or says. His wit is partly archaic, his humor is somewhat obsolete, his references are not always understood. The auditor, in order to comprehend, has to be, to some extent, a Shakespearean scholar, versed in black-letter, at home with book-worms, powdered with the dust of unexpurgated tomes. If he is not, he merely laughs at the proper time, perfunctorily, with little genuine inward enjoyment, because he has been instructed to do so since he first began going to the theatre. It is part of the conventional respect we pay to Shakespeare, just as, in church, we rise at the creed or the doxology, though we should keep our seats at all other times. It is so with almost all the humor that percolates down to us through the centuries. It necessarily has the local color and flavor of the time when it was written—a color and flavor not at all apprehended or comprehended by the multitudes to-day.

Dr. Dryasdust may wisely laugh at it, because he is esoteric as regards Shakespeare, and is familiar with the hidden meaning of the quips and quirks of three hundred years ago; but you or I smile because we see

him doing so, and we infer it is the proper thing. And yet the fool is a necessary "feeder" to the unthroned king. Lear with the fool omitted would be scarcely more pertinent than Hamlet with the ghost suppressed. The use of the fool affords an apt illustration of the manner in which one character can be made to reveal the inmost recesses of another. In no other of Shakespeare's plays will you find such a fool as in *Lear*—a fool, the heart of whose humor is pathos, springing from a cynical observation and appreciation of the outrages of the world. Touchstone might, perhaps, have shown a kindred spirit under tragic influences.

The Merchant of Venice cannot be called a tragedy. Is it a comedy? Scarcely. Let us, for convenience, call it a melodrama. Here mirth, though there is not an overabundance of it, is provided by the two Gobbo's, father and son, and becomes an essential ingredient in the play, inasmuch as Launcelot Gobbo, by leaving Shylock's service to enter that of Bassanio, becomes the go-between of Lorenzo and Jessica, and facilitates the latter's elopement.

This is an expedient often resorted to by playwrights. It serves as an easy means for binding together two sets of actions, and making them drift toward one point. A fine instance, in which humor of the broadest description is made a component part of a drama whereof the interest nears the tragic, is found in *Much Ado About Nothing*, where the *dénouement* is brought on through means of a conversation overheard by the watch appointed by Dogberry and Verges. The conversation takes place between Borachio and Conrade, creatures in the pay of the infamous Don John, and their arrest provides the necessity for the intensely comic scene which has made the name Dogberry proverbial.

It is much easier to introduce mirth into a serious composition, even one teeming with hairbreadth escapes and lurid phenomena, than to make people turn to pathos in the midst of comedy. That is the reason the experiment made by Mr. Rosenfeld in his clever play, *A Possible Case*, was full of danger—a danger which only great skillfulness could successfully brave. A similar piece of triumphant audacity was perpetrated by Mr. Bronson Howard in *Henrietta*, founded upon the incontrovertible fact that in the midst of life we are in death. The truth is we are much less relieved by seriousness in the midst of mirth than by mirth in the midst of seriousness.

The melodrama has this remarkable advantage: it combines extremes in the extreme way. You may enmesh your hero and heroine among the bleeding fragments of a broken decalogue, and represent battle, murder and sudden death, to thunder, lightning and palpitating music, but this need not prevent your devoting the next scene to a farce-entanglement of the broadest description. Most people will think it funny, and it will give the nervous time to recover the breath you took away. The difficulty will consist, not in pleasing the less intelligent part of the audience, but in not displeasing the more intelligent. To avoid doing the latter the humor had better be a veritable rib of the plot—a rib that cannot be taken away without being missed.

This raises the question whether a good melodrama without humor had not better be left as it is, instead of being marred by the addition of fun which is excrement and poor in quality; to which the answer would be affirmative were audiences composed exclusively of the intelligent and cultivated. But the most intelligent audience likely to be brought together in any theatre contains a large proportion of those who crave a smile between two tears, who enjoy the stage spectacle of crime and agony all the more for intercalated comedy, and who do not question or criticize too closely the means by which uproarious laughter is provoked.

The dramatist, not less than the manager, makes his living by pleasing the largest number of people, and the largest number of people—unless calculation is entirely wrong—are those who do not dislike to be amused as often as possible, even in the midst of an entertainment which they know beforehand to be lachrymose. The greatest happiness of the great-

est number is the benevolent principle to which the dramatist is obliged to bow. Tears of laughter and tears of sorrow do not antagonize each other. They coalesce fraternally as they meet on sympathetic cheeks. The muse of melodrama may don a cothurnus or not, as she chooses, but the tragic mask she wears must be susceptible of a grin. Cold wit, however, will not do. It may be as brilliant as a diamond on ice and as naughty as a novel by Edgar Saltus, but unless it be accompanied by genial humor, mere wit, in a melodrama, will be as ghastly as the gleam of an electric light upon the wake of a cyclone.

George Edgar Montgomery, poet and critic, will contribute an article on "Newspapers and Actors" next week.

## MR. HANFORD RETORTS.

Edwin Hanford writes from Aurora, Ill., protesting against Manager James R. Waite's letter in our issue of Nov. 9. He says that upon Waite's brilliant promises, a contract was signed by which he, Edwin Hanford, and his wife were to play all the season and furnish their own plays, *The Shamrock* and *Partners in Crime*. It was also agreed that Hanford should have a good supporting company, and that after a certain date, the company should be the leading attraction.

Mr. Hanford continues: "Being at the time short of funds, Waite advanced me \$50, to pay various bills and railway fare from Chicago to Fulton, N. Y. As my wife gave three and I gave six performances, I consider Mr. Waite received full benefit of the money he advanced me. . . . On Monday night we opened with my play, *The Shamrock*, with the manager and would-be actor in the cast, and if he said one line correctly, I fail to remember it. But with a short-handed and not over-powerful support I managed to pull through, my wife and I receiving due appreciation for our efforts.

"In *The French Spy*, I had a few lines in the first act only—those at short notice. I admit I failed to say them word for word, but as I did not appear again in the piece, I fail to understand how I utterly ruined Waite for the balance of week, causing him to lose \$500. . . .

"As for the play, *Partners in Crime*, I am in possession of copyright for same, and it was played by me several years ago." Mr. Hanford is now under the management of E. D. Stairr.

## ALLEGED PLAY PURLOINERS.

An item was handed in to *THE DRAMATIC MIRROR* this week denying that Miss Arne Walker produced *The Old Homestead* at Huntington, L. I., last week, or that Miss Walker has any connection whatever with pirates. The item which caused this denial was taken by a *Mirror* correspondent from the *Brooklyn Times*, that journal having announced that the Arne Walker Comedy company would produce *The Old Homestead* at Huntington, L. I., last week.

The A. W. Palmer New York Theatre company, under the management of one James H. Browne, is touring the small towns of Ohio in a repertoire including *Hoop of Gold*, *A Brave Woman*, *Escaped from the Law* and *The Black Spider*. Stealing the names of the managers of the leading metropolitan theatres is an old dodge of the pirates. In this case, whether the pirate, like the elder Weller, spells it with a "V" or a "W," it is meant to convey the impression that the vagrant crew in question is one of A. M. Palmer's road companies. Managers are warned against these impostors. The *Mirror* has learned that A. M. Palmer will bring an action against these pirates for appropriating his name, veiled in a thin disguise.

George C. Jenks, proprietor of the successful comedy, *U. S. Mail*, writes to *THE MIRROR* that a pirate crew is producing his play in Indiana. Mr. Jenks has taken the U. S. Mail off the road for the present season, but will put it on again next.

It is reported that the Annie Mitchell company is producing *M'liss*, under the title of *The Mountain Queen*, and *Rosedale* under that of *The Rifle Ball*. Will the manager of the Annie Mitchell company kindly let *THE MIRROR* know if he has the rights to the plays mentioned?



# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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•• The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MOOREHEAD, 8 P. M.  
CASINO—BUSH, 8:15 P. M.  
DOCKSTADER'S—MINSTRELS, 8:30 P. M.  
GRAND OPERA HOUSE—CLEVELAND MINSTRELS, 8 P. M.  
HARLEN OPERA HOUSE—OLD JED PROUTY, 8 P. M.  
ROSTER AND BIAL'S—OUR ARMY AND NAVY, 8 P. M.  
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.  
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.  
PALMER'S THEATRE—THE CANDIDATE, 8 P. M.  
PROCTOR'S 3RD ST. THEATRE—SHERBARDSON, 8:15 P. M.  
PEOPLE'S THEATRE—A DARK SECRET, 8 P. M.  
TOSY PASTOR'S—TOSY PASTOR'S OWN COMPANY, 8 P. M.  
THIRD AVENUE THEATRE—THE BOY TRAMP, 8 P. M.  
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.  
WILD AND COLLIER'S THEATRE—BUSHING WILD, 8 P. M.

## SPECIAL CONTRIBUTORS.

BEN BOUCAULT, BRANDER MATTHEWS,  
HENRY GUY CARLETON, E. A. DITHMAR,  
ELWIN A. BARROW, CLINTON STUART,  
WILLIAM GILBERT, CHARLES BARNARD,  
ALBERT E. LANCASTER, WILLIAM J. HENDERSON,  
R. E. WOOD, LAURENCE HUTTON,  
RICHARD MARSTON, G. E. MONTGOMERY.

## THE CHRISTMAS MIRROR.

THE presses are now printing the CHRISTMAS MIRROR, which will make its appearance one week from next Saturday.

If it does not fulfil the high expectation our announcements have aroused we are greatly mistaken. We think that the profession and our readers generally will pronounce it the handsomest and brightest, the most artistic and attractive of our series. We have saved neither labor nor expense in the endeavor to achieve that result.

Next week the list of contributors will be announced.

Although the advertising pages were closed, according to previous notice on Saturday last, advertisements for the Christmas Number have continued to arrive. These, of course, could not be inserted and the senders will understand the reason for non-insertion.

Orders for copies of the CHRISTMAS MIRROR may be sent to the publication office. The price—25 cents a copy—must be remitted with each order.

## AN EVASIVE DENIAL.

KANSAS CITY journalists are more or less excited on account of our recent publication of an interview with a young journalist, who stated his experiences with regard to the relations of the newspapers and the theatres in that place.

Mr. GRAHAM—who writes for the Kansas City Times and, we are told, is also a stockholder in the company which owns that journal—sends us a communication, in which he attempts to defend the preferred charges of undue intimacy between the counting-room and manager's office, chiefly by seeking to disparage the abilities of our informant.

Our correspondent dodges the real facts at issue, his denials being general. Now, the charges published in THE MIRROR on the authority of the ex-writer for the Globe were distinctly specific. He alleged certain facts, which Mr. GRAHAM does not disprove. We shall be glad to give him the opportunity to this last, if he can and will.

We cannot resist the desire to draw attention to Mr. GRAHAM's naive remark that "We [the West] may be permitted our discretion about what we want and what our community want—which is the same thing." Indeed!

We have long labored under the impression that there were sometimes points of variance between the popular and the critical judgment, even in Kansas City and the rest of the boundless West. If we were mistaken we are glad to be set right, although if the critics and the communities out there conform in all matters of taste we should be glad to be further enlightened on the subject, that we might know whether this rare and blessed unity implies that the taste is execrably bad, or miraculously good?

Perhaps Mr. GRAHAM will kindly dispel the mystery that enshrouds this phase of his declaration.

## AN IMMEDIATE SUCCESS.

THE degree of interest manifested in our new department of analytical essays on important dramatic topics convinces us that the scope and purpose of the undertaking are appreciated and welcomed. A few of the many congratulatory letters and newspaper comments which have reached us since last week are quoted elsewhere, the limits of our space precluding the possibility of giving more.

The departure has already stimulated thought and provoked intelligent discussion. Mr. BOUCAULT's inaugural article having awakened the liveliest interest. The influence of these contributions cannot fail to give a healthy impulse to stage art.

Very shortly we shall announce several notable additions to our already distinguished list of special writers.

## FOOD FOR REFLECTION.

OUR theatre-managers, with one or two notable exceptions, have not rendered assistance in the slow and laborious work of rolling up the Guarantee Fund for the World's Fair. They generally let no opportunity pass for showing their liberal interest in public-spirited and patriotic undertakings, but in the present case they have been somnolent, sharing that lethargy which has made the growth of the subscription a reproach to the enterprise and imperialism of this metropolis.

It is explained as a reason for the managerial attitude toward the preliminaries of the great Exposition scheme, that a feeling prevails that in the event of its fruition theatrical business would suffer a serious decline. Naturally, therefore, believing that the Fair would be a detriment rather than a blessing, so far as their interests are concerned, the managers have displayed no alacrity in contributing to the Fund.

In this connection the following letter, which we have received from Mr. A. M. PALMER, is both timely and instructive:

NEW YORK, Nov. 25, 1889.

To the Editor of the Dramatic Mirror: Sir.—My friend Mr. Sanger, who, as a member of the World's Fair Committee, is soliciting subscriptions from the managers of New York and vicinity, towards the Guarantee Fund, informs me that some managers hesitate to subscribe on the ground that the Exposition will probably hurt, rather than help, theatrical business. Perhaps this idea is based upon certain mistaken statements made concerning the Paris theatres by one or two managers who returned from Europe early in the Summer. That the theatrical business of Paris has been for the past few months the greatest ever known, is proved by the following statement which I translate from the theatrical journal of Paris, *Le Monde Artistique*, under date of Nov. 10:

The total receipts of the Paris theatres during the last three Expositions showed the following increase:

1867.....	10,477,384 fr.
1878.....	13,094,927 "
1889.....	15,276,160 "

It will be interesting to note the receipts of the Comédie-Française. In October of the Exposition of 1878, they were 120,141 fr., at that time an enormous and unprecedented sum. In October of the Exposition of 1889, they were 163,489 fr. In October of the Exposition of 1878, 28,799 fr., at that time again exceeding all the records. In the month of October, 1889, the last of the great Fair, the Théâtre Français shows the largest receipts of any month since the existence of the theatre.

In this month, with one day closed (amounting to a loss of, say 4,000 fr.), the receipts were 254,000 fr.

In the light of this experience of the French theatres, it seems to me that there is no theatre or place of amusement in New York which cannot well afford to subscribe something towards the Guarantee Fund. If the Exposition is given in New York it means great theatrical business in an ordinarily dull year—the year of a Presidential election; if it passes New York and goes to Washington or Chicago, it means the dullness of a Presidential year, greatly intensified. Yours respectfully,

A. M. PALMER.

The figures quoted by Mr. PALMER are conclusive. They substantially dispose of the popular delusion that during a mammoth Exposition the theatres are neglected—that both the resident public and transient visitors are diverted by such an amplitude of counter attractions that the established places of amusement are overlooked.

The vastly increased receipts of the Paris theatres during the three Exposition years

should convince the New York managers that it will be to their advantage, quite apart from the inducements of duty and patriotism, to subscribe, and subscribe handsomely, to the Guarantee Fund. Bread thus cast upon the waters will return fourfold.

## OF NO PUBLIC CONCERN.

MEMBERS of the dramatic profession have had occasion to answer all sorts of questions for the benefit of the reading community, but we do not recall that their individual religious beliefs had hitherto been made public through the columns of American newspapers. A syndicate firm, however, in its search for novel subjects, struck upon the idea of getting a number of prominent actors and actresses to set forth over their signatures the exact status of their religion. These histrionic creeds were accordingly published last Sunday in various newspapers throughout the country.

We are at a loss to know why the belief of professional people should be deemed a matter of public concern. Indeed, several of the actors look at the matter in this same light. JOHN GILBERT, for instance, whose communication is said to have been written but a fortnight previous to his death, concludes his communication as follows: "But why such extraordinary interest should be felt by a portion of the public for the religious views of the dramatic profession, any more than those of other callings and arts, passes my comprehension." STUART ROBSON is even more explicit in expressing his disapproval, maintaining that "the morbid curiosity concerning the spiritual and private life of the dramatic artist is only worthy of that vulgar and ignorant mass of semi-imbeciles who delight in the delusion that they alone are the elect of God; and consequently the infallible censors of the human race."

WILLIAM J. FLORENCE, whose letter heads the list, sums up his faith in the following pithy manner: "To do good, to battle for the glorious light of truth and reason, to show vice in its shaded and debasing sense, to warn mankind of the peril incurred in outraging law and nature, to love God and be merry, is the player's religion and mine." FANNY DAVENPORT is of the opinion that actresses would gladly demonstrate their religion to a larger extent if they did not fear to be stared at and have their actions construed into an advertisement. WILLIAM H. CRANE also holds that actors are ever liable to be charged with ostentation and accused of going to church merely to gain cheap advertisement and notoriety. He does not hold, however, that there is any evidence to support a charge of infidelity or contempt for religion because an actor, who leaves the theatre at midnight on Saturday after a hard week's work and travel, fails to attend service at a strange church in a strange city on Sunday morning.

In short, it may be said that the children of the stage belong to our common humanity. Most of them believe in a Supreme Being, whom they worship according to their religious training and the dictates of their consciences.

## A MISTAKE RECTIFIED.

THE announcement that the Treasury Department had sustained the appeal of WILSON BARRETT's manager from the decision of the Collector of Customs at Boston by which the English actor's scenery was assessed duty, is gratifying. A letter to the Collector from his superior, Assistant-Secretary TICHENOR, states that the scenery, costumes and properties in question are "the proper implements, instruments and tools of trade of occupation and profession." He also calls attention to the fact that by judicial decision and subsequent ruling, theatrical scenery was established several years ago as non-dutiable, and instructs the Collector to re-liquidate the entry.

This final disposition of a matter that has caused considerable discussion and vexation of spirit, is in accordance with the opinions editorially expressed by THE DRAMATIC MIRROR in its issue of October 5. Commenting on the imposition of this unprecedented and unauthorized taxation of Mr. BARRETT's material by special order of the Secretary of the Treasury, we then said: "These instructions entirely disregard the precedent established in the case of MAPLESON vs. the Collector of the Port of New York, which was tried

before Judge BAOWS and a jury. . . . But the question is not permanently settled. If Mr. BARRETT or other managers upon whose imported stuff duty may be levied hereafter, decide to test the validity of the Secretary's construction of the tariff laws, in the face of a precedent that has stood for several years, the matter may be determined finally, and not otherwise; for it is apparent that the Secretary is not competent to construe the law on his own account, where the letter of it is called in question, and in this case, his function is executive, simply."

The Secretary, in rescinding his hasty and unauthorized order, has been guided by these considerations, as the letter of instructions to the Collector at Boston clearly shows.

It is perfectly clear that the spirit and purpose of the law embody a higher view of art than is taken by those that have been endeavoring, on the ground of consistency, to have it more stringently applied than its makers intended and specified.

If the stage is viewed solely as an American industry, to be protected by legislation, it would be no more than just that scenery and costumes should be declared dutiable articles. But if it is to be regarded as a liberal art, to be fostered and developed by the widest opportunities for cultivating good taste and studying the best products of all countries in which it has a place, then there can be no restrictions devised of a political character to discourage or dissuade the thither-coming of foreign artists with their necessary belongings.

We do not think it is the wish or the intention of our people to class the stage with carpet-manufactures or woollen-mills. And we venture to say that if those professionals who have raised the issue of Protection to American Art were to substitute for the merely commercial standard one of artistic emulation, the stage would be better and their prosperity decidedly enhanced.

We must foster American dramatic art, as we foster other American institutions. On that point we agree with the protectionists. It is not the measure but the method about which we differ.

THE event of the week is the opening of the opera season at the Metropolitan. Director STANTON announces a temptingly diversified programme, in which new works and old favorites, both of the German and Italian schools, are blended in happy juxtaposition.

GEORGE MOORE's philippic, recently launched at the entire body of English playwrights, has commanded more attention than its sweeping character and acrimonious style deserved. Among other things he asserts that "no first-class man of letters now writes for the stage." This leads the London Sunday Times to say: "Ignoring the fact that our two greatest living poets have both written plays for the stage without success, Mr. MOORE also appears to forget that all but very few of the great plays of the past have been written by men who were exclusively, or almost exclusively, dramatists, and whose works are among the glories of our literature; while on the other hand, literary history shows how many first-rate men of letters have ignominiously failed when they have attempted to write for the stage. Mr. MOORE should know that the art of play-writing is a distinct and exceedingly difficult art, and that the dramatic gift is wholly apart from the question of *belles lettres*."

EXIT WILLIAM GILBERT! If this sort of thing goes on everybody will go off. The stage direction *exeat omnes* would cause little surprise now.

OUR demand for a better substitute for the French *lever de rideau* than "curtain-raiser," has brought a suggestion from a California correspondent in the form of "ante-play." Strictly speaking, this compound meets the requirements of accuracy and scholarship, but it is too formal, we think, to find ready acceptance.

WE doubt whether there is a theatre in New York city that can boast of better ventilation than the Broadway. It is a positive comfort to attend a performance at that house, knowing that there will be no danger of waking up the next morning with a severe headache, the result of sitting for three hours in a vitiated atmosphere.



## THE USHER.



Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

There is no denying it—Edwin Booth's acting has lost its old-time force and fire. He has had no warmer admirer through many years of glorious achievement than the writer of this; but it would be idle to claim that he is now exhibiting those flights of genius that were wont, until very recent years, to delight the devotees of the tragic muse.

Throughout the engagement at the Broadway we have waited expectantly for him to scale those heights which formerly offered no obstacle to his aspiring genius. In vain. He has fallen short of expectation—he has left an irritating sense of incompleteness in every repetition of the familiar rôles, and disappointment has given place to the true intellectual pleasure that it was formerly his power to produce.

What is the reason of these seemingly perfunctory performances? Is our great actor no longer physically capable, or has he grown indifferent to the exacting requirements of the multitude that has followed his career with pride and gratitude?

On Monday night, after the performance of *The Silver King*, Miss Eastlake gave a charming supper to a party of personal friends at Delmonico's. The assemblage was non-professional in complexion, albeit Mr. Barrett and Mr. Dixey were present to give a dramatic flavor to the pleasant proceedings. The toasts were informally and happily pledged and responded to, and when Messrs. Barrett and Dixey brought out and alternated their freshest and funniest theatrical stories, the utmost merriment prevailed. Barrett is a capital raconteur, and Dixey has a dry and racy humor that is irresistible. Under the circumstances, is it at all strange that Miss Eastlake's guests did not take leave of their fair hostess until four o'clock in the morning?

International anecdotes naturally prevailed, and Dixey made a hit with his story about a certain well-known Californian actor who was once cast for the First Actor in *Hamlet*, during an engagement of Barry Sullivan. The actor was a reckless and inveterate guy, and much to Sullivan's disgust and horror, when he delivered the "Full thirty times hath Phoebus' car gone round" speech, he assumed an air of inebriation and gave this original and startling reading:

Full? (hic)  
Thirty times? (hic)  
Hath Phoebus' car gone round?

I think it is Rowland Buckstone who is credited with that yarn about the English actor who went into a cheap restaurant in the town of Vincennes, Ind., and asked the Hoosier proprietor, who was waiting on the table in his shirt sleeves, to "fetch a brace of English mutton chops, and have them a bit underdone."

"Have you any English ale?" was the next question.

"Don't know of its English—got Bass."

"That will do, you know. Ah, have ye English mustard?"

"I guess we kin accomodate yer."

"And get me some English pickles, land-lord."

At this the Hoosier gave the customer one piercing glance, and then yelled to the cook in the back kitchen:

"Say, Bill, send in the band and have 'em play 'God Save the Queen,' the d— Prince of Wales is comin'!"

Just after the *Herald's* publication of the infamous story about Mr. Booth and Mme. Modjeska this journal editorially expressed the opinion that the discharge of the reporter who invented the slander was not an adequate reparation; that the dismissal of the city editor, who passed the transparent tissue of lies, was also in order.

I suppose it was this suggestion that inspired the city-editor of the *Herald* with the malice which led him, the other day, to insert, in a local news item, sundry false statements respecting the Editor of *The Mirror*. It was probably due to the same cheerful influence that a letter of denial sent to the *Herald* on Thursday was held over for three days, and then summarized so that its publi-

cation should be as inconspicuous as possible. On the same day, the letter appeared at length in the *World*, which courteously printed it, naturally supposing, as did the writer, that the *Herald* intended following its usual course and suppressing the contradiction.

On Monday, in an editorial whose style would have done no discredit whatever to the *Arizona Kicker*, the *Herald* attempted to justify its delay by representing that the denial of its fabrications was a "personal affair;" that "there are other matters which require our attention as well as personal quarrels," and so forth.

It strikes me rather forcibly that the contradiction of a collection of gross and malicious misstatements is neither a personal affair nor a personal quarrel, but a simple act of justice.

The *Herald* did not delay the appearance of the false inventions—it was under obligation to present the truth with equal promptitude.

But the *Herald* says it doesn't stop its presses in order to tell the truth, nor does it trouble itself to print denials of its misstatements until it gets good and ready.

The incident was a verification of what *The Mirror* said concerning the Booth-Modjeska slander:

"It seems to be the custom of many of our most influential newspapers, and particularly the *Herald*, to regard the admission of a false and misleading publication, as something to be treated with as much evasion as possible, for the absurd reason that it will not do to let readers imagine that a journal is not infallible in all its utterances and news reports."

The name of the *Herald's* city editor, by the way, was unknown to fame and the staff of this paper at the time *The Mirror* suggested his dismissal as a proper punishment for publishing the Booth-Modjeska story.

We have since then learned, without surprise, that it is Reeks.

## THE SEASON'S OUTLOOK.

The present time of year is generally the duller but at Klaw and Erlanger's exchange this is not the case. They are as busy as ever.

"Throughout the country," said Mr. Erlanger to a *Mirror* representative as he puffed a Havana, "the large cities have been doing their average business while at the smaller points it is a great deal worse than it was last year, excepting in one-night stands where the manager protects the combinations and plays only two or three companies a week. The big stars and combinations of course do not feel this, but the smaller ones are gradually being weeded out. It is very hard for anything but a first-class organization now to get good time even in the one-night stands. This is the result of the theatrical business getting finer and more on a legitimate basis than ever before."

"Take a new combination now that is about to begin to book a route! If it has not the advantage of reliable management and an established star or a play by a well-known author, it is almost impossible to get a hearing."

"Are there as many novelties this season as there usually are?" asked the reporter.

"No. There are very few, and the outlook so far is not very much better for next season. This is because managers are booking their time a year ahead and the days for booking a route now for an unknown attraction are over, as such managers as Mr. Spaulding, Mr. Bidwell, Mr. McVicker, Gus Hartz, J. H. Haylin, Al Hayman, John Stetson, Eugene Tompkins, J. A. Crabtree, I. Fleischman, Thomas Kelly and managers of like dignity do not want to tie up their time except with such companies or stars as they think will pay."

"There have been very few important failures this year. The specialty companies, which have occupied a good deal of attention this season, have all been doing well, and there will probably be two or three others in the field next year. I understand that Tony Pastor is one of the gentlemen who intends putting out a big specialty company next season. As for ourselves, we are already booking the routes of the Jefferson-Florence company, Louis James and Marie Wainwright, Clara Morris, Zig Zag, The Shadows of a Great City, Captain Swift, Frederick Warde, J. K. Emmet, Roland Reed, The Old Homestead (road company), The Great Metropolis, Corinne, Sol Smith Russell, Robert Downing, and Patti Rosa. To this will be added thirty-five or forty companies more before we get through. Fanny Davenport intends playing an unusually long season, and will undoubtedly have the best route ever laid out for a star in this country. She will play a season of thirty-two weeks, touching such points as Philadelphia, Boston, New York, from four to six weeks. She does not play a one-night stand during the entire year. By the way, the prophets who predicted that La Tosca would not be a financial success, have been

false prophets. Miss Davenport claimed for herself \$97,000 last year, and the prospects are that she will do even better than that this season. She undoubtedly draws more money than any lady star now before the public."

## HUGH FAY'S MYSTERY.

A *Mirror* reporter was walking quietly up Broadway the other afternoon, when he noticed Hugh Fay, of Barry and Fay, standing near the entrance of the Park Theatre, and making very mysterious signals. It took some minutes for the writer to understand that Mr. Fay wished to talk to him. When he advanced Mr. Fay turned, and looking over his shoulder to see that he was followed, walked up Thirty-fifth Street away from the theatre. Nor did he pause until he darted up an unfrequented alley, and turning around peered out with an air of trepidation. Here the reporter joined him.

"Are you sure no one is about?" asked the actor.

"Not a soul besides ourselves," answered the *Mirror* man.

"I have something very important to tell you," continued Mr. Fay, "but I would not dare to breathe a word of it if I thought that we might be overheard. It would cost me not my life—but what is far dearer to me, my business connection with Mr. Barry and the engagement at the Park Theatre. It is this—we are going to put on Irish Aristocracy next Monday night, but you must not say anything about it. That is our policy up at the Park Theatre, and the policy of the management. If they discovered that I had told this it would go hard with me. We must not let the public know too much. We have cautioned all the advertising men and the printers. There is not a word of this on any of our printing, and if it creeps into an advertisement the printer is instructed to erase it at once. This mystery is something awful. But we must keep it up if we possibly can, for it is a system you know. There's nothing like mystery. We have a mysterious property man here, whose goings and comings are a mystery to all of us. We haven't seen him for three days, but I suppose he must be paid to keep away."

"And how about the production to follow you?" asked the reporter.

"Sh! Sh!" almost shouted Mr. Fay in alarm, as he retreated a step. "Your life is in danger. I dare not mention what it is. It will come in by stealth and no one will know anything about it till the first night. It will be something grand, though, something that will astonish New York, something all the managers are after. But I must dissemble."

And the comedian hurried away with his index finger on his lips.

## THE NEW GRISWOLD AT TROY.

In talking of the change of policy to be inaugurated by him when he comes into possession of the Griswold Opera House at Troy next Spring, S. M. Hickey said to a *Mirror* reporter recently:

"As you know, the theatre has been leased to Jacobs and Proctor for some time, and has been conducted by them as a popular price house. Their lease expires on May 1 next. Although the theatre as it stands at present is one of the best and the oldest theatres in the city, I intend to make it almost substantially a new house. I shall rase it, redecorate it and furnish it with new scenery at a cost altogether of between \$15,000 and \$20,000. It has now a commodious stage, the auditorium is a comfortable one in every way, the dressing rooms have running water, and one of the other improvements will be the lighting up with incandescent light. It will be re-opened and conducted under my personal management on or about Sept. 1, the prices being from twenty-five cents to one dollar, and for the coming season none but the best attractions will be booked."

## KAJANKA DUE AT NIBLO'S.

Ben Stern, who plots and plans for the spectacular success of Kajanka, addressed a *DRAMATIC MIRROR* reporter last week in the following eloquent strain:

"Is Kajanka a success? Well, rather. We turned people away in Buffalo, and the fire department had to stop us selling tickets in Cleveland. In Chicago we did the largest business ever done at the Columbia Theatre. Since the Kajanka was produced in Columbus, we have had entirely new scenery painted by Joseph D. Clare. Among the most elaborate scenes are the Floral Bower, the Hindoo Temple, Exterior of the Temple by moonlight, Ruins of the Temple and Belzebub's Cave. We carry 150 people and the performance has been on the same magnificent scale wherever we have appeared. Of course, we only perform at week stands. Kajanka is due at Niblo's on Dec. 2, and we shall settle down there for a run. The company will arrive from Trenton by special train at 4 o'clock Sunday morning, Dec. 1. The fourteen stage carpenters will have everything in running order for Monday night. In the meantime

the billposters are getting in their fine work around town in the matter of lithographs.

"The principal performer is the incomparable clown, George D. Melville, who is also the author of the piece. Our large ballet is made up entirely of comely young girls who know how to dance. There is not an old-timer among the whole lot of them. The four Papillon dancers were brought over from London. Edith Craske is a splendid transformation dancer after the style of Ida Heath, and I have never seen the equals of our acrobats and ground tumblers—the six Donazzettis—they get seven and eight encores nightly. Ricca Allen plays Satan, William Rigi is the Imp, while Leonora Bradley is greatly admired as the Fairy Queen. Altogether, Kajanka is a spectacular diversion that is well worth seeing."

## DE WOLF HOPPER TO STAR.

De Wolf Hopper is to follow the path mapped out by Francis Wilson, and will star at the head of a comic opera company next season under the management of J. Charles Davis and Charles E. Locke. The contract was signed a little over a week ago. It stipulates that Mr. Hopper is to remain under the direction of these gentlemen for five years, and that his first engagement shall be on May 5, at the Broadway Theatre, in this city. During this Summer engagement he is to appear in America in an entirely new opera, both in libretto and music, and later in the season he will be seen in two other works, adaptations from the French. W. W. Randall has already booked the De Wolf Hopper Opera company for seventy weeks, beginning with next May, the dates secured being in the strictly first-class houses in the large cities, and none being for any time less than a week. Mr. Locke is at present undecided regarding the prima donna to support Mr. Hopper, but it will probably be a lady now in England, with whom he has been negotiating for some time. The company throughout will be composed of the best material to be secured either in Europe or this country.

## PERSONAL.

CORLETT.—Ethel Corlette has gone to San Francisco where a testimonial concert is to be given her by her friends there to enable her to complete her musical studies abroad.

HAYMAN.—Al Hayman left this city on Sunday for a flying trip to the Pacific Coast, stopping on the way at Portland, Oregon. He will eat his Christmas dinner in San Francisco and then return to the East.

GILLETTE.—William Gillette will positively produce his comedy adapted from the German this season, while his other new and original play will be produced in this city in the Spring.

PAYN.—Adele Payn, who was to have starred in *Bootles' Baby*, sailed for Europe last week on a steamship of the Guion line. Miss Payn proposes to remain abroad for some months.

ALCOTT.—Gypsy Alcott, the soubrette of the J. K. Emmet company, has discovered that she is an heiress. A friend who looked up her antecedents during a trip to Paris has informed her that she is the rightful owner of a flourishing vineyard and other property. No date has, as yet, been set by her for her trip to her estates in France, and she will probably continue with the organization for the remainder of the season.

KEACEY.—Herbert Keacey is suffering from tonsillitis, and enacts his part in *The Charity Ball* nightly with considerable difficulty.

FRIEDLANDER.—S. H. Friedlander, the former manager of Harris' Theatre, Minneapolis, is shortly to be tendered a benefit at the Grand in that city. Mr. Friedlander is extremely popular in the profession, and according to all indications the affair will be decidedly successful.

BARNARD.—Charles Barnard, the playwright, has bought an additional piece of property at Echo Lawn, Stamford, Conn., from Gustave Frohman, and will build a handsome residence there.

STETSON.—John Stetson, the Boston manager, is in this city.

PATIL.—Patti is expected to arrive from Europe to-day (Wednesday).

DOCKSTADER.—Lew Dockstader makes his first appearance in white face next week. In order to play the part of the Hoosier who is made the Captain of the *Tallapoosa*, he will have to sacrifice his moustache, and minus that hirsute appendage but few of his friends will recognize him.

SIEDLE.—Mrs. Caroline F. Siedle, the talented wife of Edward Siedle, head of the property department at Palmer's Theatre, is a graduate of the South Kensington Art Department, London. Mrs. Siedle had in England considerable experience as a book illustrator and designer of costume. She has an exquisite taste in tapestry painting, and is at present engaged upon an important commission, consisting of two tapestry decorations for the Star Theatre.

BARRETT.—On Sunday next, Wilson Barrett will give a luncheon at the Victoria to General Sherman and a party of friends.



## AT THE THEATRES.

## LYCEUM.—THE CHARITY BALL.

John Van Buren.....Herbert Kelcey  
Dick Van Buren.....Nelson Wheatcroft  
Judge Peter Gurney Knox...W. J. Le Moyne  
Franklin Cruger.....Charles Walcott  
Mr. Creighton.....Harry Allen  
Alec Robinson.....Fritz Williams  
Mr. Betts.....R. J. Dugan  
Ann Cruger.....George Cayvan  
Phyllis Lee.....Grace Henderson  
Bess Van Buren.....Elsie Shannon  
Mrs. Camilla De Feyster...Mrs. Charles Walcott  
Mrs. Van Buren.....Mrs. Thomas Whiffen

Daniel Frohman, the shrewd manager of the Lyceum, has found a successor to The Wife. He does not write plays himself, but he knows pretty well the kind of play that will suit the patrons of his establishment. Hence, he aids and abets David Belasco and Henry C. De Mille in concocting entertainments that combine sentiment, humor and dramatic effect, according to a recipe that will meet the requirements of his special clientele.

The Charity Ball, which was produced at the Lyceum on Tuesday evening of last week, is not a play of any particular consequence. Nevertheless, it has proved successful, and will, no doubt, draw good audiences for some time to come. The piece is clearly written, after a similar plan employed in the composition of The Wife. There is just enough of plot to sustain a mild interest, just enough pathos to evoke feminine tears, and just enough humor to keep the masculine portion of the audience from falling asleep.

The incidents derive local color from being placed in New York City, and the characters have been filled in to fit the individual members of Mr. Frohman's stock company. In the case of Nelson Wheatcroft this method has proved peculiarly happy. In the case of Grace Henderson the attempt at dramatic tailoring is rather in the nature of a misfit. The powers that be, at the Lyceum, appear to labor under the impression that Miss Henderson can do the "utterly woe-begone" young woman with great effect. The critics and the public think otherwise.

The story of the piece centres on an idea borrowed from David Copperfield. There is no attempt to disguise this fact. In fact, the authors quote on the programme the passage in which David declares that he cannot penetrate the mystery of his own heart concerning his love for Agnes. In The Charity Ball John Van Buren, an Episcopal clergyman, falls in love with Phyllis Lee only to discover in the last act that he is really in love with Ann Cruger, for whom he had hitherto entertained a fraternal affection. Phyllis belongs by right to his brother, Dick Van Buren, who, after betraying the young woman, had intended to secure the hand of Ann to satisfy his worldly ambition, although he is still enamoured of Phyllis. Dick's ruling passion is to become a king of Wall Street and down Franklin Cruger, the father of Ann, who is supposed to fill the coveted throne.

The climax is reached when Phyllis takes refuge to the study at the rectory, after the ball, to make a full confession to John Van Buren concerning her unworthiness to be his wife. She is followed to the rectory by Ann, who is forced to tell John that Dick is the man who has deceived Phyllis. After a stormy scene between the two brothers, Dick consents to wed Phyllis, who still loves him, and the curtain falls on a pretty tableau just as the clergyman is about to make them man and wife.

In the last act we find Phyllis a widow, Dick having succumbed to the feverish excitement of Wall Street speculation. By the way, does not Nick Van Alstyne in The Henrietta die of a similar complaint? John, by a very circuitous process, comes to a comprehension of the amatory quality of his affection for Ann, and the play ends with her declaration that she has loved him all her life.

The humorous episodes are supplied by the quarrel and reconciliation of two very young lovers and the dilemma of an elderly judge, who is made to believe that the widow to whom he has engaged himself is afflicted with a cork leg. Although the fun at times is too farcical and forced, many of the witticisms, presumably emanating from Mr. De Mille, are really capital.

The principal defect in the construction of the play is having the climax occur after two o'clock at night. It is scarcely probable that the chief characters would all assemble at that hour for the purpose of unraveling a theatrical tangle. At all events the organizer would not seek musical consolation in the watches of the night, even if he had anyone to blow the organ, and the rector would hardly permit the chimes to peal forth in the dead of night to disturb the rest of the neighboring residents.

Herbert Kelcey acted the role of John Van Buren with effective dignity. The exigencies of clerical make-up have compelled him to sacrifice his mustache. Too much cannot be said in praise of Nelson Wheatcroft's impersonation of Dick Van Buren. He combines in his characterization, dramatic force and truth to nature in a very artistic manner. Charles Walcott has little to do as Franklin

Cruger, but makes the most of his limited opportunity. William J. Le Moyne is as mirth-provoking as ever in the part of Peter Gurney Knox, ex-judge, and the role of the widow is portrayed in a humorous spirit by Mrs. Charles Walcott.

Mrs. Thomas Whiffen gave a life-like rendering to the character of Mrs. Van Buren, the blind mother of John and Dick. The scene in which she interrupts the violent quarrel of the brothers and chides her "boys" for not being in bed is very pathetic. Fritz Williams and Elsie Shannon created a good deal of laughter as Alec Robinson and Bess Van Buren. Their bickering and reconciliation in the last act was decidedly funny. R. J. Dugan assumed a rather grotesque make-up as the bigamist, but his acting was by no means bad. As much cannot be said of Grace Henderson's histrionic effort as Phyllis Lee. Her method is dreadfully artificial, and her moaning and sobbing in the third act set the nerves of the audience on edge. George Cayvan, on the other hand, was delightfully sympathetic as Ann Cruger. The scenery is excellent and does credit to W. H. Day, the scenic director, and also to the liberality of the management.

## BROADWAY.—THE FOOL'S REVENGE.

The present week offers a double bill at the Broadway Theatre, Edwin Booth appears in The Fool's Revenge and Madame Modjeska in Donna Diana. Mr. Booth's impersonation of Bertuccio is too familiar to call for any special comment. The part offers him full scope to display the wide range of his histrionic method. Few actors of our time have combined to the same extent the ability to alternate passion, tenderness, mirth, pathos and fiendish revenge. Some of the old-time vim and fire was lacking in the actor's portrayal on Monday night, but his work was of a sufficiently high quality to make the house ring with enthusiastic applause.

Frederic Vroom proved an artistic villain in the role of Galeotto Manfredi, and he had competent associates in Charles Kaehler, Beaumont Smith and Willis Granger in the execution of reckless rascality. Otis Skinner was somewhat theatrical and exuberant as Dell Aquilla, the poet who warns Fiordelisa of her danger. The latter role was charmingly acted by Maida Craigan.

In Donna Diana Madame Modjeska impersonated the titular character in her usual artistic and happy vein. She looked a trifle matronly in the black costume she wears in the first act, but appeared to gain in juvenility with each successive change of gown, the one she donned in the last act, when she plays the lute, being especially fetching. Otis Skinner played the part of Don Caesar in an enjoyable comedy spirit, and Charles Hanford evinced a deal of quiet humor in the role of Perrin. The other characters also received a commendable rendering, notably that of Firetta, as enacted by Maida Craigan.

## GRAND.—CLEVELAND'S MINSTRELS.

The metropolitan lovers of minstrelsy were treated to a most enjoyable entertainment when W. S. Cleveland's Consolidated Minstrels appeared before a packed house at the Grand on Monday night. The spacious stage of the Grand framed a gorgeous and unique picture as the curtain rose upon the sumptuous spectacular first part, entitled Venetian Nights.

Nearly one hundred performers were grouped on the stage in the beautiful costumes of the period when the Lion of St. Mark was all powerful, and Venice was in her golden age. A noble curtain of crimson silk plush draped the front of the stage, while one of sea-green plush and one of amber hue were seen in the background. At the back of the stage there was a set scene representing Venice, and gondolas moved across at intervals. The rich golden robes of the Doges, who occupied a dais, blended harmoniously with the delicate lavender doublets and hose and white silk cloaks worn by the courtiers, and a tableau of more picturesque beauty could scarcely be conjured up in the "Arabian Nights."

The vocal features of the first part were very finely rendered, by the best of artists, including such well-known singers as Banks Winters, Julius Jordan, Master Harry Leighton, and Messrs. Somers, Brydges and Thatcher. Master Leighton's sweet rendition of the ballad, "When mother puts the little ones to bed," was vociferously encored. The end men, Billy Emerson, Billy Rice, Willis P. Sweatman, and Hughey Dougherty kept the audience convulsed as long as they were on the stage. Billy Emerson was obliged to respond to encores in all his specialties, and his imitation of Nicolini, in which he sings an operatic aria in Italian, was vigorously applauded.

An enjoyable divertissement of specialties followed the first part and among these the drill and maneuvers of the Egyptian Phalanx was a superb feature. The performance concluded with the marvelous feats of three troupes of Japanese, who presented the finest performance of its kind ever seen in this country. The Consolidated Minstrels

will resume their road tours Dec. 9, one company opening in Boston. Hands Across the Sea at the Grand next week.

## FIFTH AVENUE.—THE SILVER KING.

The melodrama with which Wilson Barrett began the present week of his engagement at the Fifth Avenue Theatre is an old but ever-welcome favorite with American playgoers. The chief interest which the programme of Monday evening presented, however, was that of the personality of Wilson Barrett in a role of his own creation.

As Wilfrid Denver, Mr. Barrett's versatility and the erudition of his methods are seen to better advantage than perhaps in any other play of his repertory. His acting was vigorous, picturesque and dramatic. A splendid piece of work was the assumption of the disguise in the last act. On each fall of the curtain Mr. Barrett and Miss Eastlake, who acted Nellie admirably, were enthusiastically recalled.

The other members of the cast also did excellent work, particularly George Barrett as Daniel Jaikes and Austin Melford as Elijah Coombe. Cooper Cliffe as "The Spider" played very well.

Grace Huntington, a handsome and clever American actress, made her first appearance with this company, appearing as Olive, the Spider's wife, and acquitting herself most satisfactorily.

## WINDSOR.—CAMILLE.

Clara Morris opened the second week of her engagement at the Windsor Theatre on Monday night in Camille. Miss Morris' rendition of the title role has been criticised too often in these columns to need repetition. Frederic de Belleville made a handsome Armand Duval; J. M. Colville was good as Count de Varville; J. G. Saville as Gaston made much of his small part; Mittens Willett as Olympe was pretty and acted with much spirit, while Octavia Allen as Madame Prudence furnished what little humor the piece contains. Next week, Siberia.

## DOCKSTADER'S.

Low Dockstader and his band of burnt cork performers on Monday night began their last week of old-time minstrelsy. The entertainment consists of an amusing first part, a good olio, and two sketches entitled Crostown Conductors and Our Minnie. Next week this minstrel impersario will introduce an innovation, an operatic performance with a white-face minstrel first part.

## AT OTHER HOUSES.

Charles Wyndham continues to appear in The Candidate at Palmer's Theatre this week, to the edification of large audiences. Next week there will be a double bill—Wild Oats and Trying It On.

The fame of Aunt Jack as a mirth-provoking entertainment is rapidly spreading, and Mr. Palmer makes the significant announcement that seats for the evening performances at the Madison Square may be secured one month ahead. The Little Lord Fauntleroy matinees on Tuesday, Wednesday and Friday also test the capacity of the house. Thanksgiving matinees will be given at both of Mr. Palmer's theatres.

Neil Burgess in The County Fair still proves a drawing attraction at the Union Square, and preparations are being made at Proctor's Theatre for the approaching centennial of Bronson Howard's sterling war drama, Shenandoah. Both houses open their doors for matinees on Thanksgiving Day.

The Boy Tramp, as interpreted by Augustin Neuville, is the recipient of considerable enthusiasm at the Third Avenue Theatre this week. Matinees occur at this house on Monday, Thursday and Saturday. Next week, The Wages of Sin.

Roland Reed may be seen in his popular role of The Woman Hater at the Bijou throughout the current week.

Bessie Bonchill still reigns supreme in popular favor at Tony Pastor's, and Koster and Bid's Concert Hall also presents a performance that appeals potently to all lovers of good variety entertainments. It is needless to say that both of these establishments will be open on the afternoon of Thanksgiving Day.

A Dark Secret with Edward Hanlan in his shell in real water is pleasing large audiences at the People's. A Thanksgiving matinee is also announced at this house.

Running Wild is meeting with encouraging patronage at the Comedy Theatre and will continue the attraction at that house for the present. A musical comedy called The Masher is underlined for production about the third week in December.

George C. Staley and his talented company presented A Royal Pass to an appreciative audience at the Theatre Comique last Monday evening. Mr. Staley won merited applause in the principal role. Tony Farrell as Sam McKeever, Maud Midgley as the Countess, Jennie Leland as Hulda, and little Edith Dallas as Louise are specially worthy of favorable mention.

## GLEANINGS.

MARJORIE BONNER has resigned from the Mankind company.

ADELAIDE MOORE is now arranging, through the offices of Gustave Frohman, for a Spring tour.

THE bill at Wild and Collyer's Comedy Theatre will be changed on Dec. 9 to The Mashers, a new comedy.

EDWARD N. HOYT is once more with Louis James' company, which he joined in New Orleans four weeks ago.

LITTLE JENNIE LLOYD has been engaged for Irish Aristocracy, to be produced at the Park Theatre next Monday night.

MASON MITCHELL's Fugitive company, while proceeding to Elmira, was detained thirty-six hours at Hornellsville by a flood.

CHARLES CASE, who for some time has been with the Andrews Dramatic company, has resigned and is now at Denver, Col.

THE manager of the Opera House at Hamilton, O., reports that Frank Lindon presented Monte Cristo there to standing room on last Monday night.

CHARLES H. HICKS passed through this city yesterday (Tuesday) on his way to Philadelphia. He reports The Suspect to be doing a remarkably good business.

MANAGER J. W. OWENS of the Kate Castleton company, writes that his star played to standing room on four nights during her engagement in Chicago last week.

CHARLES FOX, the scenic artist, has returned to this city from Buffalo, where he was engaged on work at the Academy of Music. He is open to re-engagement.

OVER a dozen paintings, crayons, and black and white studies from the brush and pencil of C. T. Turner are made in the play of The Charity Ball at the Lyceum Theatre.

REPORTS from the West are to the effect that the low price of wheat has impoverished the farmers, and that the people consequently have no money to spend for amusements. Attractions are playing to business running from \$20 to \$40 nightly, and wrecks are strewn everywhere.

A ROYAL PASS company, which is playing with success in Harlem this week, opened recently in the rain at Wilkesbarre, Pa., to \$158. At the suggestion of the manager of the theatre a return engagement was played a few nights later with a most satisfactory result, the receipts for the second engagement being \$669.

MISS CASTLETON, of the Paper Doll company, while in Indianapolis recently, was taken seriously ill and incapacitated from playing. For a few hours, it looked as if all the money taken for the performance would have to be refunded, but Ada Freeman, sister to the sick actress, came to the rescue and at only ten minutes notice, and is said to have played the part splendidly.

R. D. MACLEAN and Marie Prescott are reported to have opened at the Dallas Opera House, Dallas, Tex., on Friday last in Virginia to standing room. A subsequent report states that these stars opened at Waco, Tex., on last Monday night to one of the largest audiences that ever gathered in the Opera House in that city.

FRANK CARLYLE, who has been unable to appear on three different occasions in Shenandoah, in Chicago, on account of throat trouble, and whose part was well played by Mr. Canfield, has recovered. It was a singular coincidence that on the Saturday that Mr. Carlyle was unable to play the part of Colonel West, in Chicago, Henry Miller was also unable to play the part here at the Twenty third Street Theatre.

ANNIE MACK is slowly recovering from the serious illness which compelled her to close her tour recently in Carbondale, Pa. She has received an offer to rejoin Edward Harrigan's company, but her condition compels her to decline it. Mrs. Mack is disturbed over false reports which have gone out to the effect that her illness was not genuine. She has been a very sick woman and it is strange that one whose career has always been marked by honorable dealing should be singled out for such gossip.

BRONSON HOWARD and Charles Frohman returned from Chicago on Saturday last. Shenandoah will run there for four weeks. J. H. McVicker has already offered to take it for the entire Summer instead of getting up a production of his own. The run of the play at Proctor's Theatre in this city has been prolonged to Feb. 1. Mr. Howard will remain here until after the 100th performance of the play, which takes place next Tuesday, when he will sail for London to perfect arrangements for the production of the play there. The 100th representation of the piece will be celebrated simultaneously in this city and Chicago by the distribution of souvenirs in book form containing silhouettes of scenes from the play as well as the New York and Chicago casts.

THE last steps in the Ayer case were taken on Monday. The order signed by Judge Sheppard states that the petition filed by Herbert C. Ayer, on July 9, 1889, has been withdrawn from the files of the court. As her share of the compromise, Mrs. Harriet Hubbard Ayer says: "I have never asked or received, or intended to ask or receive, any alimony from the defendant, and I hereby release him from all claim for alimony." Mrs. Ayer has not for seven years received a penny from her husband. She has herself paid for the education of her children. The charge that Mrs. Ayer was a victim to the morphine habit was disproved by affidavits from Dr. Shady the physician of General Grant, and from five other eminent doctors; and was the principal accusation in the petition now withdrawn by Mr. Herbert C. Ayer. For her children's sake, and by the advice of her friends, Mrs. Ayer has consented to a compromise which vindicates her character. This compromise has been ratified by the courts. This intelligence will be read with pleasure by Mrs. Ayer's many friends in the profession.







THE NEW DEPARTURE DISCUSSED.  
IBSENISM.

It is with diffidence that I offer a contribution the day after the feast—and such a feast!—but I cannot refrain from the indulgence of expressing myself as being in thorough sympathy with the sentiment of Mr. Boucicault's review in the last issue of *THE MIRROR*.

He hits the nail on the head; he puts into a concise and logical form the smouldering irritation with which we read the plays of Henrik Ibsen preceded by a preface like that of Havelock Ellis, for he says: "All read and done, I failed to perceive any revelation."

It is this idea of consummate originality which the Ibsenites particularly insist on. There may have been nothing new under the sun for the last eighteen hundred years, but they give you to understand that in the present century a man has arisen who not only furnishes a wondering world with marvellous examples of literary art, but is prepared to substitute a new gospel for the threadbare truths of the apostles. According to Ibsen, Truth is not a sterling metal but a mere nickle-plating which in course of time—a decade, I believe—needs renewal. It is hard to see how he can escape the playwright's common fate, a charge of plagiarism, if he assumes the invention of a code of morality wherein hatred of hypocrisy predominates. Were not the Pharisees the Pillars of Society in Jerusalem?

It is some time since I put on paper the following thoughts suggested by the dainty volume of the *Camelot* series which forms the basis of my sketch, and I had concluded to lay them by until the production of one of the dramas underlined, I understood, at the Madison Square Theatre. But the opinion of the wise mind with whom Mr. Palmer took counsel, coupled with the continued success of *Aunt Jack*, reminds me of the motto under the spur of which a journalist writes, and so—now or never!

One's first emotion upon reading this edition of Ibsen is admiration of the magnificent work done by the translators. Despite the Scandinavian names and the wide differences of the two languages, the spontaneous speech as of people using their native tongue is maintained throughout. To William Archer, to Mrs. Aveling and to Miss Lord we are indebted for having set a standard of workmanship which we might reasonably hope will lessen the rants of the many interpreters who succeed in giving us the style and true meaning of the pages they undertake to make clear to us, about as well as the Cockney in the French restaurant, who, wanting to know what was to be had, said to the waiter, "*Qu'avez-vous?*"

A second thought comes almost simultaneously, a wonder at the increasing interest in these dreary compositions, for whose high moral pressure and thoroughly commonplace dialogue, however, the public mind has been in a considerable degree prepared by the writings of Howells.

The critics are putting a girdle of Ibsen around the earth. Our venerable mother has out worn many such.

The exaggerated enthusiasm of his followers brings to the surface what disapproval might have remained unexpressed but for the impatience excited by the Columbus of the new fad.

One is strongly reminded of Anderson's story of the noble duke for whom gorgeous raiment was made by some strolling tailors, the which could be seen by no one unfit for his office. Under these conditions, the entire population naturally turned out to admire the duke, who passed in shivering state through the town until the voice of a little child was heard saying, "but His Highness has no clothes on at all!"

The paroxysms of admiration may die away, but the fashion will scarcely retire so denuded of its splendor. Undoubtedly, fine work has been done by the author of *The Pillars of Society*. But his followers will not pause at anything short of the superlative degree of praise. One might suppose from their attitude, that a play in which a man sacrificed prosperity to a point of honor, was a novelty, a comet indeed, in the sky of the drama. Mankind, for this, should hail him, in propriety bound, as their deliverer—the representative of "a reconciliation between nature and spirit; the return to nature through spirit." The process of which movements may be ranked with what has been quoted by the *Saturday Review* as a favorite illustration of the late J. S. Mill's "Abra-cadabra is a second intention."

It is amusing in the face of Ibsen's notions concerning the absence of social prejudice in the United States, and of the absolute indifference of its inhabitants to all but moral and intellectual values, to consider how this story of the small Norwegian town is as well a picture of the small American town or even of the larger. Poor Dina with the unfortunate history of her gay actress-mother in the past, could not find from ocean to ocean a community where she would be free from the benevolent patronage so offensive to her.

Richard Mansfield is acting with commendable self-denial in refraining from a production of *Ghosts*. This mirror of diseased humanity has had the doubtful advantage of being brought out at the Théâtre Libre in Paris, an establishment bearing, I believe, to other theatres the relative qualities maintained by the Chamber of Horrors, in the Eden Musee, to the other apartments. Aside from its being pronounced by Ellis, Ibsen's strongest play (strength, I have found, may be present both in dramas and in chesses to an objectionable degree) the closing scene affords opportunities the delineator of Mr. Hyde and of the Baron de Chevalier might well covet.

In conclusion, I can only say, when Ibsen has shown in a volume the depth of thought and practical suggestion displayed by Tolstoi in a chapter, when he has given us in three acts the knowledge of our fellow-men and of the joy of living—*la joie de vivre*—which Oswald strives to picture, derived from a scene of Boucicault's—well, I will take a safe and easy refuge in Ibsen's favorite substitute for what with Dumas would be an epigram, and say—hm!

COLLINS STURTEVANT.

## ANOTHER VIEW.

I have always believed in severe and honest criticism, and I rank one man's opinion on a subject which he thoroughly understands, as high as that of any other man of equal accomplishments; but if I see anything of prominence as carelessly and unjustly treated as the dramatic works of Henrik Ibsen by Mr. Dion Boucicault in the last issue of *THE MIRROR*, I have either to doubt the criticising ability of Mr. Boucicault, or, what is worse, conclude that the applause of his various dramatic successes is still ringing in his ears and disengaging him to judge the merit of other literary works.

Mr. Boucicault speaks of *The Pillars of Society* in a way which clearly shows that he is thoroughly ignorant of the social conditions in Scandinavia. A trip to Christiania would probably open his eyes, and he would also feel something like admiration for the boldness with which Ibsen attacks the deep-rooted traditions and social vices of his native land.

Mr. Boucicault's shortsightedness can only be explained by remembering that American writers are even more limited in regard to the knowledge of foreign literature than the Frenchmen, who Mr. Boucicault blames with "minds bounded by the fortified limits of Paris." I fear that in New York only very few literary men are familiar with the remarkable dramatic productions of such men as Anzenberger, Echeveray Ostrowsky, Pietro Cosca and others.

I have always respected Mr. Boucicault as a very clever playwright, but I fail to see that his way of expressing "the moral and mental being" of any of his characters is more distinct than that of Ibsen. And when Mr. Boucicault ventures to say that he himself might have tried to accentuate the characters more clearly, he forgets that Ibsen owes his present European reputation to his wonderful character delineation, which deserves to be compared with Shakespeare, though Ibsen lacks the subtlety and grace of the English dramatist; and the beauty of Ibsen's dialogues cannot be criticised without a thorough knowledge of the Norwegian language.

In regard to the bold assertion that "the speech of any of Ibsen's characters can be transferred into the mouth of another without being palpably out of place," I can only ask Mr. Boucicault—with all courtesy—to prove, in black and white, what almost sounds like an insult to the literary profession; for whatever the faults of Ibsen may be—and they are manifold—one should respect the fact that he is one of the leading dramatists of to-day.

I am also astonished that Mr. Boucicault found nothing but "vapor" in Zola's book on naturalism as it is based on the same principles as Mr. Boucicault's method of fabricating plays, "simply to introduce realities on the stage;" only that Zola's art is broader, more masculine and more suggestive of philosophic truth, for Zola owns that Promethean spark which men call genius, and Mr. Boucicault does not.

The phrases which Mr. Boucicault puts in the mouth of the Ibsenite are simply the negation of his personal opinion in naturalism, which is repeated in the third column, beginning with the sentence, "A man leaves his house, etc." It is simply ridiculous. No intelligent writer has ever demanded of naturalism to be an exact imitation of club-window and street-corner conversations. I know, a few writers like Howells, James, Tisens-kij in Russia, and others, have tried to describe the monotony of everyday life, but also they have found it impossible not now and then to take refuge in idealism. Naturalism and idealism go hand in hand wherever we have to admire a masterpiece of art.

The naturalists are writers who knock with trembling hands at the doors which hide the eternal sins of suffering humanity to the careless, laughing multitude, and having observed the better lesson of this life, they leave the

stagnant pools of misery and crime and soar to that light which illumines and warms alive the hope for future accomplishment.

Naturally Mr. Boucicault's doubts cannot be so easily dispelled, but I advise him to read once more a certain scene of Zola's *Thérèse Raquin*, where, in the solitude of night, the two guilty lovers are overcome by the awe of their conscience-stricken souls, and the mother, who has overheard their confessions, enters the room with a curse on her lips, but is suddenly struck dumb and stands, gazing, with threatening gestures on the threshold like a personification of the last judgment. I hope, also, that Mr. Boucicault will call this scene, not a mere literary fad, but a natural representation of modern life, mingled with something of that tragic grandeur and heaven-storming poetry which pervades the dramas of Æschylus.

C. SADAKUCHI HARTMANN.

PALMER'S THEATRE, NOV. 21, 1889.

To the Editor of *The Dramatic Mirror*:  
SIR.—Allow me to congratulate you upon your free liberality and thoughtfulness for the highest interests of the theatrical profession in opening a dialectical column to the pens of specialists.

I am sure that there are many who will be glad to furnish thoughtful views of subjects which lay at the very foundation of the dramatic art. I shall be pleased to write an article myself upon certain influences which are in this country absolutely debasing and undermining scene-painting as an art, in which, I think, facts of much interest may be disclosed.

Hitherto (my writings being rather as an essayist than as a purveyor of news) I have had to express my opinions upon subjects of this character in English magazines, and I therefore, for one, look with gratification upon what you term a new departure, but which from the past records of the independent spirit of your paper, I would have called "a further development." Very faithfully yours,

RICHARD MARSTON.

NEW YORK, NOV. 21, 1889.

To the Editor of *The Dramatic Mirror*:  
SIR.—Your this week's *MIRROR* has introduced a feature which ought to be welcomed by all intelligent actors. To have the opportunity each week of reading an essay on leading questions in the dramatic art, written by the ablest students and critics of the stage, is indeed a treat.

Your paper must needs record the general theatrical events of daily occurrence, but its nobler duty is to stimulate its readers to a better appreciation and understanding of our art.

This new departure of yours will present a series of opinions on the vital topics of the drama, which must have a lasting and happy influence on all those who are interested in the subject.

Sincerely yours,

JOSEPH ADELMAN,

Shenandoah company.

Brooklyn Citizen.

An article on the Ibsen drama, by Dion Boucicault, occupies the first page of *THE DRAMATIC MIRROR* this week instead of Nym Crinkle's Penitence. Editor Fiske has secured a number of distinguished writers on the drama to discuss theatrical subjects, of interest to the public at large as well as to the players. It will be an interesting feature of this ably conducted journal.

Chicago Tribune.

Appropos the criticism made in these columns on the introduction of General Sheridan on horseback in Shenandoah, there is an excellent article in *THE NEW YORK DRAMATIC MIRROR* by Mr. Dion Boucicault, in which he has this to say about the excesses of realism, particularly in scenic appointments: "I was, I believe, one of the first to introduce realities on the stage. I now honestly believe it were better for the drama to return to the primitive conditions of the Shakespearean period, where there was no scenery; where the poet relied on his power to conjure the scene, and place the audience in Rome or Ardennes, just as the novelist of this day makes the mind of the reader behold the scenes he describes. I never yet met with a novel where the illustrations, if such were introduced, realized the ideas I had formed in my imagination of the scenes painted by the critic. How grotesque are the efforts of Gustave Doré to keep pace with Dante!"

Baltimore American.

*THE NEW YORK DRAMATIC MIRROR* has inaugurated a series of essays on the drama, which will be given the widest scope. Playwriting, scenic art, acting, criticism and theatrical ethics will be among the subjects treated in the series, and certainly in the last named there is an immense field. The opening paper is by Dion Boucicault on "Naturalism in the Drama," and among the contributors will be such well-known literary men as Brander Matthews, Laurence Hutton, Charles Burnard, George E. Montgomery, William Gillette, Clinton Stuart and others. The articles are to be up to the literary standard of the *North American Review*, *Atlantic* and the *Century*, and an earnest, intelligent and brilliant discussion of the drama in it on the broadest line is promised. The idea is an excellent one. Every friend of the drama will hope its execution to correspond.

Pittsburg Dispatch.

*THE NEW YORK DRAMATIC MIRROR* is going to publish a series of special articles on stage matters by such eminent authorities as Dion Boucicault, Laurence Hutton, Brander Matthews, Edwin A. Barron and William Gillette. Mr. Boucicault's paper in this week's issue, entitled, "The New Departure," is remarkable in style, as well as for its able argument against attempting to make the drama an exact reproduction of nature.

## TUSS AND FUSS.

The untiring and persevering efforts that foreigners are continually making to master the mystic intricacies of our Saxon tongue, albeit the pluck that stimulates them must be admired, are sometimes very amusing in their results. *THE DRAMATIC MIRROR* recently received a request for exchange from a Peruvian contemporary, which ran as follows:

"We have established *El Peru Illustrado* for the sake of binding still closer our relations with your country, and also for making known to all Perus, and in general all prominent men, as well as remarkable events, important discoveries, and modern inventions.

"It would not be amiss telling you that we are owners of one of the principal theatres of this city, known as Teatro Principal. This was burnt down some six years ago, and after many a hard tuss and fuss we have succeeded in taking into our hands the reconstruction of it. We have already engaged one of the leading companies of Spanish Zarzuelas, an Italian dramatico-tragical company and one of Italian opera. There is a great enthusiasm about this, and it will have a merry greeting by our social circles. We are, etc., etc."

The delight caused in the *MIRROR* office by the perusal of this ingenious document has begun to subside, but our exchange editor is still searching Webster for a clue to the meaning of "tuss and fuss."

## GOSSIP OF THE TOWN.

MURRAY WOODS has severed his connection with the Webster-Brady She company.

JOHN G. RITCHIE has closed his engagement as manager of the U. S. Mail company.

W. J. FERGUSON has been engaged by T. Henry French for the My Jack company.

GUS MORTIMER is flooding the city with card-size lithographs of his star, Louis James.

GRACE HUNTINGTON has been engaged by Wilson Barrett for the remainder of his American tour.

JULES TREES and Hilda Wing, of the Claire Scott company, were married at Easton, Md., on Wednesday last.

THE PRINCE AND THE PAUPER, with Elsie Leslie as the star, will be produced at the Broadway Theatre for a run on Feb. 17.

LILLIE ALLISTON has settled herself comfortably in a flat in this city and reports herself in a position to accept jobbing engagements.

HANDS ACROSS THE SEA, in its unconstructed form, will be presented by Messrs. Jefferson and Taylor, at the Grand Opera House, next week.

J. H. McNAMARA, the advance agent of the Held by the Enemy company, has been ill with typhoid fever in Chicago for the past two weeks.

MANAGER J. W. McKINNEY reports that he has received a number of requests from out-of-town managers for dates for *The Shatchen* with Curtis.

THE partnership which controlled Captain Swift's tour has been dissolved. Arthur Forrest goes on alone. Mr. Cone retiring from the management.

DENMAN THOMPSON has sent to Frank W. Sanger his cheque for \$100 for the Actors' Fund benefit to take place at the Broadway Theatre in December.

LEONORA BRADLEY has been engaged to play the Fairy Queen in *Kajanka*, which will be seen at Niblo's Garden next Monday night for the first time in this city.

MR. WOOD, of Wood and Sheppard, is keeping up his reputation as one of the cleverest comedians in his line of business by the work he is now doing with the Howard Athenaeum Specialty company.

THE 100th performance of *The Great Metropolis* took place on Monday night at the National Theatre, Philadelphia, the event being celebrated by the distribution of handsome illuminated souvenirs.

CORINNE is reported by Manager H. R. Jacobs to be playing the most successful season of her career. Last week she turned people away in Buffalo, and this week she promises to do the same in Cleveland.

An elaborate production of *Conquest* and Pettitt's melodrama, *Human Nature*, will be presented by Eugene Tompkins for a run of six weeks at the Star Theatre in January, 1891.

THE "Kiss" duet composed by Emma R. Steiner and sung by Marie Greenwood and Alice Vincent in *The Brigands* as given by the Jules Grau Opera company is reported to have made quite a hit.

It is hardly likely that the new Gilbert and Sullivan opera will be seen for some months at the Casino. The opera was to have been produced at the Savoy Theatre, London, on Saturday, but it will not be ready in time.

A NUMBER of very prominent burlesque artists now being negotiated with for King Cole II., and the claims of the manager that it will have the strongest company ever seen in a production of the kind seem to have a rock foundation.

FIN REYNOLDS, who played the part of the Postmaster in U. S. Mail until that comedy was taken off the road, has signed for the remainder of the season with Curry's Musical Comedy company, playing *Irish Hearts of Old*.

THE PRIVATE SECRETARY with Wm. Gillette as the star, under the management of Charles Frohman and Harry S. Rockford, will open its season January 20, at Albany. The company is now being engaged and will also produce Mr. Gillette's comedy.

LEW ROHDE, the representative of Sparrow and Jacobs' Theatre, Montreal, was presented on last Thursday by Murry, Aldridge and Rich, the managers of *The Wages of Sin* company, with a handsome silver cigarette case as a token of their esteem.

WILLIAM GILLETTE's farewell tour in *The Private Secretary* will begin about the first of February and will last eight or ten weeks. The company will be the strongest ever seen in that play, and all of the printing will be new. The route is now being made out.

THOMAS R. PERRY, manager of P. F. Baker, writes that his star is playing to the largest business that he has ever done in *The Emigrant* and *Chris and Lena*. Mr. Baker will open Pope's Theatre, St. Louis, on Sunday night. All of his new costumes, imported from Paris and Germany, will be used.

MR. AND MRS. CHARLES E. EVANS and Mr. and Mrs. William Hoey, of the Parlor Match company, were given a dinner in Baltimore last week, the menu of which was decidedly funny. Included in the list of delicacies were "low-neck clams" and "oysters à la décolleté." All of the company were present and had a jolly time.

A RECEPTION and banquet was given to the orchestras of the different Brooklyn theatres by Lodge No. 22 of the Benevolent and Protective Order of Elks on Sunday night at the Elks' Hall in Brooklyn. Col. David T. Lynch presided, while among others present were Thomas T. Hayden, Harry Speir, Percy Williams and Rudolph Murray.

A VERY ingenious scheme has been invented by *The Great Metropolis* managers. This week they play at the National Theatre, Philadelphia, and on Saturday last Captain Clark, of the Life Saving Crew, drove tandem through the streets of the city, throwing \$90, all in pennies, to the newsboys and boot-blacks who scamped after him.



## THE HANDGLASS.

The jolly Judge announces a new book entitled, "Bad Breaks." It is supposed to be a record of the performances of distinguished amateurs in this and neighboring cities.

A witty Brooklyn humorist says: "The outlook this Winter for the poor is a gloomy one. Retail jewelers have advanced the price of diamonds, and champagne is reported to have advanced in price also. Fortunately, choice seats for the Patti Opera can be had as low as \$10 each."

A dog pianist is advertised as an attraction in London. If this influx of canine talent continues the theatregoers of the future can prepare for St. Bernards and setters starring in Shakespeare's masterpieces, while society plays will be looked after by English pugs and French poodles.

"They are great on the cry in Oakland," says a Western paper; "in fact, when anything melts the people there, they pour into a perfect flood of tears. In referring to a performance there recently, the Oakland *Examiner* said: 'The comedy is a very emotional one, and many a tear was shed last evening before the curtain rolled down on the last act.' And again in closing the criticism the paper said: 'The tears pattered down like raindrops in the second act.'"

It is reported that a new Temple of Tragedy, to be devoted exclusively to serious drama, is soon to be built in this city. The auditorium has been appropriately arranged in tiers.

In a Chicago paper a few weeks ago: "Julia Marlowe to light business. A Parlor Match to well-filled and appreciative audiences. And this is the town that wants the World's Fair!"

THE INCLINATION OF THE AGE.  
Scene.—Back parlor.  
TAILOR MADE. (To young man at piano who is trying to make an impression by playing selections from Wagner.) "Do stop that stupid stuff, Fred, and play that pretty air you were whistling last night."  
FRED. With a sigh of relief, switches off to "Down went McGinty" and T. M. smiles approvingly.

It is said that the New York photographers have appealed in vain to Salvini to allow himself to be photographed in his different parts. He objects strenuously, however, through a fear of being represented on the last page of the weekly comics, as performing his morning ablutions with an impossible sponge, and impertinently enquiring underneath, in bold Gothic type: "Good morning! Have you used Swear's Soap?"

P. T. BARNUM has evidently made himself solid (as Ada Rehan would say) with the English press. This is how a London paper speaks of him: "He is a genuine humorist and a brilliant talker. He is a teetotaler and does not smoke. He wears a velvet jacket and a diamond stud with a frilled shirt front. He is religious."

Word comes from Berlin that a well-known firm of theatrical publishers has taken a theatre at Dresden with a view to the encouragement of aspiring young dramatists. The American publishers are not constructed in that manner. They would doubtless pay liberally for some plan to extinguish the A. Y. D.

The Brooklyn *Eagle* very justly takes exception to the announcement that D'Albert, the pianist, is only five feet high and wears trousers a mile too short. There is something radically wrong about that paragraph.

DURING a performance of The World in Schenectady recently the man who worked the shipwreck allowed all the ship to sink, but the smoke-stack and the cabin, and these remained stationary while the wild waves surged around the back of the stage and the manager's language burst into a blue flame from behind the scenes.

TALKING of stage effects, John T. Raymond used to tell that one night, in Fresh the American, as he turned to speak of the beauty of the moon rising above Mt. Vesuvius, he was horrified to see one half of the lustrous orb sailing off to one side of the sky, while the other half remained stationary. Actors and audience joined in the laugh, "but after the performance," said Raymond, "the whole company went behind, and unanimously decided that moon."

ROBERT DOWNING intends to dramatize Sir Walter Scott's Talisman. The first act is already completed and the tragedian is hard at work on the remaining ones. His season continues highly successful. This week he plays in Kansas City and then the company start South for a few weeks.

## LETTERS TO THE EDITOR.

HOW WILL "ANTE-PLAY" DO?

SAN FRANCISCO, Nov. 17, 1889.

To the Editor of the Dramatic Mirror:  
Sir.—You ask for a better translation of the French *lever de rideau* than "curtain-raising" or "curtain-raiser." Neither of these is the translation of *lever de rideau*, for the reason that the French verb *lever* means to rise, not to raise—to raise, meaning to cause something to rise.  
As the farce, or short play, cannot be said to be the means by which the curtain rises, or has risen, "curtain-raiser" is not the translation. Curtain-raiser could apply to the man, or to the mechanism which raises the curtain, but not to the play which the French call *lever de rideau*. "Rise of the curtain" is the literal translation; but as applied to the play, in English, this would not be comprehensive.

It would be better to say: "Did you see the ante-play?" than: "Did you see the curtain-raiser?" The first indicates that which takes place before the long, or important play, but curtain-raiser indicates the person, or something that raises the curtain. Everybody would immediately understand ante-play, but nobody would imagine that curtain-raising or curtain-raiser meant play unless it were understood as the title of a certain play.

Call it ante-play. There is some sense in that, but there is none in curtain-raiser. Truly yours,  
MADAME B.

IT WAS ANOTHER ROBERTS.

NEW YORK, Nov. 23, 1889.

To the Editor of the Dramatic Mirror:  
Sir.—In your last issue you credit me with an extraordinary effort in Shenandoah. The credit should be given to that very excellent actor, R. A. Roberts. By making the correction you will oblige. Respectfully yours,  
FRANK ROBERTS.

KANSAS CITY CRITICISM.

KANSAS CITY, Nov. 24, 1889.

To the Editor of the Dramatic Mirror:  
Sir.—In your last issue was an interview with a Mr. Hornblow which has caused some surprise here. Will you permit me to say a few words to correct an impression your readers may receive to the discredit of Kansas City newspapers and newspaper men?

This Mr. Hornblow is one of a class frequent in Western cities. He came here with no newspaper experience, for the sort of writing he had done was, by his own account, to me, purely amateurish. He knew nothing even of American habits or preferences. As he told your reporter, he was direct from London. He was introduced to me by some young men belonging to a club I sometimes frequent, and I felt under that much obligation to explain, or rather intimate, the reasons for the almost certain failure which awaited him here. In other words, Mr. Hornblow was not a person whose services would be of the slightest value to our newspapers, and I endeavored in as pleasant a way as I could to invent to tell him so. He was evidently too young to be a trained critic either of literature, music or the drama, and in any other department he would have been just about a hundred and twenty-five pounds of lumber in the way of dozens of young foreigners like him are drifting around in the West, and without the introductions he had nobody would have taken the trouble to go into explanations at all.

As to the relations between the newspapers and Mr. Hudson, THE MIRROR must have been aware that Mr. Hornblow's account was very nearly ridiculous on its face. *Per contra*, if it is needed, perhaps I am a witness as competent as Mr. Hornblow. For five years I have been doing occasional writing for the *Times* on music and plays. During that time I have been closely associated with Mr. R. M. Field, who had charge of the department until this season. I have never heard, and am sure Mr. Field never did, a word of instruction from the management of the paper upon the way theatres should be treated. Critics have been favorable, unfavorable, a mixture of both, and all degrees of both. They have been long, short, and of medium length. Mr. Hudson has not been in the editorial rooms of the *Times* for two years, if I am not mistaken, and I think has not attempted to influence either the proprietors or critics by a word. Of course I presume journalism generally will say "of course" the London paper would not allow an irresponsible person from London or Paris or Bangalore to use its columns to vent his grudges upon a theatre manager more than upon any other business man. Nor would it allow a young man who thought he was an adept at "fine writing" to educate the wild West too much with poor imitations of English and French criticism. We may be permitted our discretion about what we want and what our communities want—which is the same thing. Criticism in the papers here is about what it is in Chicago or New York with such modifications as the differences in the communities would suggest to any observer. The present critic of the *Times* is Mr. Satchow, a student of the drama and an actor of merit. He has his own way, with the limitation above suggested, and that limitation it is not necessary to expressly announce to a man of his class. I speak particularly for the *Times*, but what I have said is substantially true of the other papers. I have no more than a passing acquaintance with Mr. Hudson, and generally buy my seats at his theatre, unless I go to do some writing, in which case the regular critic makes the arrangements. I think I speak emphatically. Very truly,  
J. A. GRAHAM.

PATRICK'S MOTHER EXPLAINS.

PHILADELPHIA, Nov. 21, 1889.

To the Editor of the Dramatic Mirror:

Sir.—I notice in this week's edition of your paper, a card from one R. D. Bryan, the well-known (?) actor, in which he complains of treatment received at the hands of Patrick and his mother. The trouble was all brought about through the mismanagement and incompetency of Mr. Eugene Schutz, but as far as Mr. Bryan is concerned, I can only say that he received as great a proportion of salary as any, and more than that given some of the company.

After closing the week in Philadelphia, it was through the refusal of said Bryan, and one other, that the company was prevented from going on to Coatsville, to and from which town all expenses were guaranteed, and where Miss Patrice offered her company the entire two night's receipts.

Neither Patrice or her mother were in any way liable for the salaries or any indebtedness of the company, nor did they agree or promise to make good any deficiency.

In regard to the statement that Patrice's mother had departed for her home, I can only say that she is at present, and has been all along, at the Continental Hotel with her daughter.

If you will kindly correct this very erroneous report, the truth of which has been so distorted by Mr. Bryan, you will confer a great favor upon me. Very truly yours, PATRICK'S MOTHER.

MISS DU SAULD COMPLAINS OF MISS CLAXTON.

NEW YORK, Nov. 25, 1889.

To the Editor of the Dramatic Mirror:

Sir.—I desire, through the columns of your paper, to apologize to the managers of theatres and members of the profession with whom I have been negotiating for my inability to produce *Booties' Baby* as anticipated. Will you, therefore, pardon me for troubling you with a statement of facts which have just occurred in reference to this matter, and Miss Kate Claxton, in reference to this matter, and truthfully exonerate myself and Manager W. D. London from any blame that might be attached for not producing the play.

On Tuesday, the 19th instant, by appointment, I met Miss Claxton at the Hotel Dan, together with my manager and others, for the purpose of settling certain items I having previously been informed of her desire to grant a license, and it was agreed after full discussion, that I should have a final answer the next day at the same place, and her only reason for not doing this contract then and there was, that she desired to see Mr. Frohman and end certain negotiations with him about another party desirous of playing the piece named. I again, with my manager, saw Miss Claxton, and it was then and there finally concluded that I should have the right to play *Booties' Baby* upon the payment to her of one thousand dollars (\$1,000) in cash in advance and on account of royalty, and that the play should be

correctly costumed and staged according to a memorandum (which I now have) given to me by Miss Claxton, and made by Martin & Co., manufacturers of military costumes, of Montreal, Canada, I agreed to pay for the same. I was also furnished with the names of ladies and gentlemen of the profession, in her opinion capable of playing certain parts in the play, and directed me to go ahead at once and engage my company and make arrangements for dates, etc., and I so gave me in writing an order upon Mr. Frohman to furnish me with photographs from which the costumes were to be copied. I offered to pay Miss Claxton the said \$1,000 in cash, when she requested me to wait and hand it to her when that which had been agreed upon was put in form of a written agreement, and I assented, fully believing that I was dealing with a thorough business woman, truthful, honest and reputable.

Friday, the 22d inst., Miss Claxton's attorney called upon my husband at his office with a memorandum of the agreement he said Miss Claxton had directed him to draw, when for the first time it was mentioned among other things, not agreed upon or even spoken of at any of our interviews, that she desired to bind me to employ her brother, Mr. Spencer Cone, at a salary of \$45 per week as treasurer of the company I was to engage and pay for; and that this was not stated to, and on Saturday, the 23d inst., at a meeting at her attorney's office, all parties present except myself, Miss Claxton refused to carry out the terms of the agreement heretofore agreed upon, and unjustly insisted upon having her brother act as treasurer of the company she had nothing to do with, her only interest in the matter being a royalty.

Having been put to some expense for printing stationery and contracts, telegraphing for dates, loss of time, and also losing the opportunity to obtain another play (which is now sold) and for which I was negotiating at the time *Booties' Baby* was presented to me, I have concluded that I am entitled to damages, and have instructed my attorney to bring an action against Miss Claxton. Of course, had I been so inclined, *Booties' Baby* could have been played by me without Miss Claxton's consent, from a version of F. H. Gasaway of San Francisco; but believing in Miss Claxton's expression (although not lived up to) that honesty is the best policy in the end, I was willing to pay her for her name and use of her version.

Will Miss Claxton kindly inform me whether Mr. Bruce embodied in his contract with her that a treasurer, to collect his royalty, should travel with the company, at her expense?

Respectfully yours, GABRIELLE DU SAULD.

WILL NOT APPEAR THERE.

DENVER, TEX., Nov. 18, 1889.

To the Editor of the Dramatic Mirror:  
Sir.—We see by THE MIRROR of Nov. 16, that Mr. P. Harris announces as one of his attractions at Washington, D. C.

Please publish this our contradiction of above. We wrote Mr. Harris that we would play there if his prices were the same as at other theatres, but not otherwise. Consequently we will not appear there. Respectfully,  
MACLEAN AND PRESCOTT.

DISOWN'S CASEY'S TROUBLES.

HOLLIS STREET THEATRE,

BOSTON, Nov. 19, 1889.

To the Editor of the Dramatic Mirror:  
Sir.—My attention has been called to an article in the Springfield (Ill.) *News* of last Wednesday, purporting to be a clipping from the Boston *Globe*, in the form of a fulsome criticism of the performance at this theatre of a piece called Casey's Troubles.

Now, sir, no such piece has ever been produced at the Hollis Street Theatre. I never heard of it before, and the alleged clipping from the Boston *Globe* is "bogus" on the written statement of the managing editor of that paper.

May I ask you, therefore, to give space to these few lines, that Western managers and newspaper men may be on the lookout for this "grand attraction"? I am most sincerely yours,  
ISAAC B. RICH.

## THE AMATEUR STAGE.

THE MEMPOME IN THE HONEYMOON.

If we are to believe some connoisseurs of the modern dramatic epoch, pathos is the subtle savor of honest wit, and fidelity to naturalism, the indispensable element of genuine humor. If this be true, then I fear the amateur actor does not stand much chance on this terrestrial globe—at least, so far as the dramatic end of it is concerned. In his sapient judgment wit is defined as noisy declamation, true humor as exaggerated parody, while his fidelity to naturalism is as consistent as the antics of a lyncatic are to the actions of a sane man. But few amateurs develop the sensibility to delicate pathos, the responsiveness to the spirit of mirth, or the ability to soar into the highest realm of realism; the elements which furnish comedy with a sterling foil and clothe it in the mother garb.

To the average amateur the art of blending is unknown. Individually, they may accomplish some good work, but they seldom form a continuous dramatic picture.

Now, I am not inclined to be too severe in my treatment of the amateur, and while I am disposed to consider him with as much kindness as is consistent, let it be understood that no connivance exists that shall prevent fair treatment or impartial judgment.

But if you are at all exacting with the amateur he will flout in your face an old flag of defense, bearing the legend, "Remember, I am not an amateur. My performance is simply a 'first-night,' and all things should be considered." Very good. And so they are. When I go to an amateur performance, I scarcely expect to see a Cushman, a Rachel or a Booth. But in the productions of clubs like the Amaranth, Gilbert and Melpomene certainly we expect to find people who have some claim on the word "actor."

However, considering all disadvantages which the amateur has to encounter in his endeavor to master the dramatic art, I think a serious treatment of their affairs has performed more attraction than a hasty and regardless review of their work. With this idea in view I judged the Melpomene's performance of John Tobin's famous old comedy, The Honeymoon, which they produced at the Criticism last Saturday evening. And the faults of the amateurs which I mention above were suggested to my mind by the shortcomings of this production. The mock Duke of Mr. Jacobson was an exaggerated piece of acting, and as for his buffoonery, it would be well for him to hereafter relegate such tactics to obscurity. I cannot say that Miss Wallace's embodiment of the heroine Juliana was in any way in genuine, but nevertheless it was truthful and pleasing.

Mr. Hayden as the Duke was very earnest. His chief fault was in posing, and occasionally his words were slightly conglomerated. Rolando has some pretty speeches, but Mr. Van Dyk's subdued delivery obscured their beauty. Miss Greene made an efficient Volante. Miss Schneider a fair Zampa. Mr. Gardine a possible Count. Mr. Cadin a rather tilted Balhazara, while Mr. Masfoy did a clever piece of character work in the insignificant role of Lopez.

Whatever distinction I mention was won by individual efforts only, for the lack of harmony and blending between the characters was painfully evident. A little sympathy and harmonious coloring would have ameliorated this performance immensely.

NOTES.

A company of New York amateurs went out to the wilds of Jersey to a pretty little place called Short Hills last Tuesday evening, and gave a performance in the name of sweet charity. The exact farcical comedy, The Day After the Wedding, was agreeably acted by E. F. Coward, Mrs. W. Morgan, Mrs. Daniel Warfield and Bondini Colt, while the melodious operetta, Box and Cox, was humorously rendered by Charles T. Root as Cox, G. M. Horton as Box and A. H. Rought as Sergeant Brumcut.

Photographs of the leading members of this

cast for sale," reads an advertisement in the Melpomene programme. What an intolerable display of conceit! Well, next we shall behold life-size portraits of our "society actors" gracing the windows of shops or blazoning the fancies of deserted lots. And suppose the day is not far distant when we shall see the "society ambrosia" arrayed in abbreviated garments, or perhaps, worse still, her delicate limbs encased in the fastidious pale pink tights. But you may as well withhold your order for copies of the Melpomene photographs, for indeed they do not exist—and all through the blunder of a "stupid, horrid photographer—Heaven bless him! who was on hand at the Criticism Saturday evening to take a "flash" picture of those participating in the production of The Honeymoon. After spending a half hour arranging a group a la professional, the flash light of his camera announced the ceremonies over. But lo! no one knew the photographer had blundered. After the amateur had started homeward that bright genius removed the plate from his machine but it was as stainless as the beautiful snow. In his hurry he forgot to remove the cap from the focus and alas! the sweet smiles of the ladies, the comic attitudes of the comedians and the elegant posing of the leading man were lost in the gloom of that deserted house. I tell you, these amateurs are wonderful people.

RAY REEN.

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### BOOTLES' BABY.

TO MANAGERS.

The American rights in the play of BOOTLES' BABY was conveyed by Mr. Edgar Bruce, the author, in June, 1889, to the undersigned who is alone authorized to produce it. The play is in manuscript. It having been intimated that the production of an imitation of this play is contemplated by certain parties, the undersigned gives notice that the companies under her management are the only ones authorized to produce the play of Bootles' Baby; that all attempted productions of a play of that name by any other company are in violation of the rights of the undersigned and persons engaged in such production will be prosecuted. The undersigned desires to state that Mr. Chas. A. Stevenson and the original company which produced Bootles' Baby during the run of three months at the Madison Square Theatre, New York, are now on tour, and arrangements for the production of the play can be made only with the undersigned.

KATE CLAXTON (Mrs. Chas. A. Stevenson),  
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## CORRESPONDENCE.

## PHILADELPHIA.

A marked improvement in business has recently become apparent, and most of the theatres have but little cause for complaint.

There certainly was not much room for grumbling, nor for anything else, during the past week at the Walnut Street Theatre, where Robert Mantell appeared in a grand spectacular production of *The Corsican Brothers*. The house was crowded to overflowing on each performance, and the bulk of the seats were sold many days in advance. The dual roles of the Brothers Del Franchi proved admirably suited to Mr. Mantell, and his performance was marked by virility, manliness and refinement. He invested every scene with romantic interest, and idealized his creations, lifting each life out of the region of the commonplace, and by the impressiveness of his speech and demeanor he rendered plausible the mystic which united the two brothers and made the supernatural features of the play peculiarly awesome. The duel scene, in which as Fabian he kills Chateau Renault, was made absolutely thrilling by the earnestness and nervous force of his acting, and Fabian's death scene, which closes the play, was treated with such concentrated but well governed force that the sympathetic silence of the audience was not broken until the fall of the curtain. Mr. Mantell was well supported, especially by Mark Price, whose share in the duel scene not only did him much credit, but assisted materially in rendering effective the work of the star. Charlotte Behrens, to whom was assigned the role of Emile De Lesparre, proved a valuable addition to the cast. Her pretty face, commanding figure, refined manner, and above all her sweetly toned voice, won for her immediate favor, and many doubtless regretted the limited opportunities afforded by her role. The play was handsomely staged and the specialties introduced in the bull-room scene were not only very good in themselves, but they afforded the proper sort of diversion for the scene. The settings were handsome and effective. The set representing the interior of the Grand Opera House, Paris, was especially novel and striking, and the many maskers who appeared upon the stage were clad in costumes that were not only pretty but costly. Two other sets were worthy of even higher praise, the Forest of Fontainebleau and the interior of the Corsican House. Altogether this proved to be a most satisfactory and praiseworthy revival of a meritorious play, and well worthy of the attention it is destined to command. Mr. Mantell remains another week.

The New York Casino co. presented *The Brigands* at the Chestnut Street Theatre. The stage settings were very pretty, and the stage forces were well handled, resulting in brisk and spirited action. The music was fairly well rendered, but the performance was entitled to no extended comment. The attraction remains.

One of the most entertaining plays of the week, and indeed of the season, was *Our Flat*, which was seen at the Park Theatre, where it delighted large audiences. While almost farcical in character, it was novel and judiciously mirth-provoking. The incident in the second act, the removal of the furniture and the substitution of the improvised setting was especially well conceived. The play was rendered enjoyable by the excellence of the cast, every member of which was entitled to praise. Said Pasha week of 25.

J. K. Emmet appeared at the Chestnut Street Opera House in his new play, *Uncle Joe*, or, *Fritz in a Madhouse*. He played to good business. It is not worth while to speak of the merits or demerits of the play, as it afforded Mr. Emmet ample opportunity to sing and dance as of old and diffuse brightness and verve around. The audiences wanted to see Mr. Emmet and enjoy his unique style of entertainment and no one went away disappointed. Hand White, the heroine of the play, however, made quite a hit. E. H. Sothers in *Lord Chumley* week of 25.

At the Arch Street Theatre *A Hole in the Ground* met with the same cordial reception that has always been extended to it in this house. The business was very satisfactory. The *Mistayer-Vaughn* co. in *The Tourists* week of 25.

Richard Mansfield finished his engagement of three weeks at the Broad Street Theatre. His handsome, and in many respects, meritorious production of *Richard III.* was not a success here. Shakespearean tragedies are not in great demand in this market. *Hamilion's* *Pantasma* week of 25.

At the Grand Opera House Amberg's Opera co. was heard in *The Gypsy Baron*, *Beggar Student* and *Pleiderman*, and during the week the dramatic star Ernst Posart, appeared twice, first as *Shylock* and subsequently in *Friend Fritz*. All of the performances were well attended. The operas were fairly well rendered. The main interest centered in the tenor, Carl Streitzmann. He made a very favorable impression. He is a good robust tenor of the German school, who sings with great force and considerable dramatic effect, but whose method lacks delicacy and finish. Most of the other principles showed but mediocre ability. Posart scored a genuine success. He is undoubtedly a great actor, a fact satisfactorily proven by his performance of *Shylock*. Although his conception of the role differed from that to which we have become accustomed, he was always true to his ideal, and gave a most intelligent and forceful performance within his own lines. He sees as the motive for *Shylock's* conduct revengeful hatred towards Antonio personally, and his acting was even consistent with this idea. His elocution, walk, bearing, facial expression and pantomime were alike excellent. In the trial scene he showed much commendable new business, notably his disinclination to part with the bond, his frenzied rush upon Antonio with the uplifted knife, the blessing of the knife and lastly the sudden heart failure and the groping exit and heavy fall into the arms of Tubal. Judged according to his conception of the role, and thus only should he be judged, but few faults can be found in Posart's *Shylock*, and we can only regret that his visit here was so brief. *Hands Across the Sea* week of 25.

J. H. Wallick presented at the National Theatre his historical and patriotic melodrama, *Houston, the Hero of Texas*. It drew crowded houses, and its stirring and sensational lines and features elicited storms of applause. The *Great Metropolis* week of 25.

The Nelson Vandeville comb. played to satisfactory business at the Standard Theatre. Austin's *Australian Novelty* co. week of 25.

Gorman's Minstrels played to good business at the Central Theatre. Irwin Brothers' comb. week of 25.

Lights of London played to big business at Forepaugh's Theatre. *Equus* week of 25.

Kellar continued to draw good houses at the Continental Theatre, where he will for the present remain.

The Lyceum Theatre presented a double performance, including light opera and variety, with fairly good results. Under the lash week of 25.

Alone in London proved a drawing attraction at the Kensington Theatre. Daniel A. Kelly in *After Seven Years* week of 25.

The popular song concerning "McInty," with each scene illustrated by an appropriate tableau, was one of the entertaining features at Carncross Opera House, and that, combined with much other good material, kept the attendance up to high-water mark.

## CHICAGO.

The event of the week was the presentation of *Shenandoah* at McVicker's Theatre. It made an instantaneous hit, and the author, play and actors were all the recipients of frequent applause. Brown Howard was called before the curtain every night. The co. is strong and well balanced. Of the cast, the chief successes were made by Frank Carlyn in the part of Col. West, Joseph Holland as Gen. Haverhill, Charles Stanley as Maj. Gen. Buckthorn, C. B. Hawkins as Sergeant Barker and Esther Lyon as the Southern belle. The theatre has been crowded. The piece continues week of 25.

Another successful presentation was Hoyt's *Midnight Bell*, which caught the lovers of fun at the Grand Opera House, and the house has been filled every night. George Richards plays the dragoon well, and Eugene Canfield makes a good deal out of his bad boy part. Hand Adams made a favorable impression in the part of the minister's sister. The same week of 25.

Joseph Murphy met with his customary reception at McVicker's in *Shenandoah* and *Kerry Gow*. Good business has prevailed. A Brass Monkey week of 25.

The Still Alarm, with Harry Lacy in the leading role, had a prosperous week at the Columbia. The score with the horses aroused as much enthusiasm as ever. Fanny Davenport in *La Tosca* week of 25.

The City Directors closed a most successful two weeks at the Opera House. It is quite on a par with the average fare. This week McCall Opera co. in *Clover*.

At the Haymarket, The Showaway drew very largely week closing 25. After Dark week of 25.

Jacobs' Clark Street Theatre had a good week with *My Partner* as the attraction. Don't Sully in *Conroy the Tailor* week of 25.

Katie Emmett in *Walls of New York* found favor from the patrons of Havlin's Theatre, and her engagement filled the house. Lights and Shadows week of 25.

The Ruling Passion crowded the People's. Edwin Seiden in *Will o' the Wisp* week of 25.

Time Will Tell was presented by a good co. at Jacobs' Academy to fair business. Frank Frayne week of 25.

The Corsair proved a winning card for the Windsor and the audiences have been large. *Evangeline* week of 4.

ITEMS: Marcus Meyer and E. F. Gillette are in town to prepare for the opening of the Auditorium by Patti Dec. 9. Frank Chapman, manager of *My Partner* co., played *Mad Singleton* while here, and did very well in the part. Arthur Gibson, the musician who was shot at by Edwin Elton, an actor, recently, is going as leader with *The Arabian Nights* co.—Fred Pelham, manager of *Laurea Dainty*, was married to his star a few days ago. Mr. Pelham is a son of Walter Pelham, well known as a monologue entertainer.—Arthur Cambridge has organized a co. to play *The Blue and the Gray* at Peoria for several weeks for the benefit of the U. S. A. R.—Mark Klaw, of Klaw and Erlanger, New York, is in town, looking after Fanny Davenport's interests.—The following select party of managers and advance agents met in a social way this week: Will O. Wheeler, of Dan Sully; Fred Wright of *Midnight Bell*; Bert Dasher of Hoyt's *Rag Baby*; Dave and Alf Hayman of *Shenandoah* and Harry Harley of *Evangeline*—Lida McMillan has joined Klotz's *Claid* co. as leading lady.—Will o' the Wisp co. laid off a week in town.—R. L. Marsh, manager of the Standard, has given up the theatre, and Messrs. Sisson and Basco will take it.—Howard Laing will send four co. over the M. and St. P. road: Held by the Enemy, Marie Wainwright, J. J. Dowling and Time Will Tell.—The twelfth annual benefit performance for the B. P. O. Elks took place at McVicker's Thursday afternoon. A tremendous programme was arranged, in which every co. in town was represented. A handsome sum was netted.

## CINCINNATI.

Zig-Zag at Heck's week ending 25 prove to be a mixture of almost everything in a dramatic way, and so far as my observation goes, its sole purpose is to display Anna Boyle very prominently in the leading role. The artist in question is a well, is a clever soubrette with a handsome stage presence, and her excellent all-round work enhanced the merit of the entertainment not a little. Alf Whelan and Sam Reed seemed to advance in their respective roles of Mr. Hopper and Jiggs Green and Frank Fisher and George Clark made a decided hit as the Dasherway Brothers. The remainder of the cast was up to the average, and the manager of the play's mounting at the hands of the house management left nothing to be desired. The Corsair week of 25. *Midnight Bell* Dec. 2.

The engagement of Edward Harrigan at the Grand closed 25, and was fairly successful. *Old Lavender*, the opening play, did not apparently make the hit anticipated by the management, and was shelved 25 in favor of *Waddy Goggin*. The latter served to display Mr. Harrigan and his co. to better advantage, and the attendance improved to a considerable extent during the remainder of the engagement. Harrigan's ability as an artist is too well recognized to require comment. His support was thoroughly efficient in every respect, and both pieces were satisfactorily staged. Nat Goodwin week of 25. *Sweet Lavender* Dec. 2.

George H. Adams and Tama Hanton in *He, She, Him and Her*, closed a very satisfactory week 25 at Havlin's despite the miserable weather which prevailed during the entire engagement. George Adams in the same part, followed as of yore and Tama Hanton as Tootsie Brandt proved herself an able assistant. The cast was satisfactory throughout, and the piece was freshened by the introduction of several new and acceptable musical features. The Showaway week of 25. Joseph Murphy Dec. 2.

The extended season of the Wilbur Opera co. was brought to a successful close at Harris' 25. La Macotte being the final programme of the week. Manager Wilbur and his excellent co. can rest assured of an equally hearty reception should their lines ever fall in Cincinnati places. Susie Kirwin, who by her uniform courtesy has endeared herself to the attaches of the house, has proved herself a first-class artist. Messrs. Frederick, Kohle, Connelly, Miss May Baker and the co. in general take with them tonight but the best wishes of Cincinnati theatregoers. The attraction for the week of 25 is Mr. Posart followed by Daniel Boone, Dec. 2.

The Australian Novelty co. at the People's during week ending 25 furnished an excellent vaudeville entertainment, and the attendance was correspondingly satisfactory. The Austin Sisters in their aerial act, Miss Aimee's ceiling walking, Sam Deoria's musical specialty, and the grotesque gymnastic act of the Garnett's, scored decided hits. Reilly and Woods' Novelty co. week of 25.

ITEMS: In view of threatened arrest for violation of the Sunday Amusement Law at Harris' 25, Manager Wilbur, with a thoughtfulness that does him proud, reduced the chorus to less than one-half its usual size, thereby saving some good American coin that would otherwise have gone to appease the feelings of outraged justice. In other words, each performer in simply reduced the costs of the piece, and as a result, each figure two dollars in each case. Wilbur's net saving aggregated almost thirty dollars. The suit of Managers Heck and Penney vs. Rudolph Aronson for alleged failure in contract has been compromised, and the case was stricken from the Common Pleas docket 25.—May Duffie, of this city, is doing the leading female juvenile with Nat Goodwin's co. in *Shenandoah*. George Heck, George Baker and John Harlin were each fined twenty-five dollars and costs 25, on a plea of guilty, having been charged with violation of the Sunday Amusement Law 17.—Manager James E. Penney returned from New York City 10.—Alf Whelan, of the Zig Zag co., suffered severely from rheumatism during the Cincinnati engagement, and it was only with the utmost difficulty he managed to perform his part on several occasions.—Anna Boyle, last seen with Thomas W. Keene, is in the city reorganizing her co. under the direction of Eugene Moore.—Robinson's Circus closed a successful season at Huntsville, Ala., 25, and the majority of its people returned to Cincinnati 25.

## BALTIMORE.

Lawrence Barrett's production of *Gaiety* at Holiday Street Theatre during the week closing 25, taken all in all, was one of the most enjoyable performances of the season. In the title role Mr. Barrett not only realized all the requirements of the part, but he was earnest and conscientious, and made it interesting thereby. The splendid scenic effects and stage setting which he has given the play are deserving of the highest commendation; it was a series of beautiful tableaux replete with life and action. The support of Minnie Gale and the minor characters, even, were in thoroughly competent hands. The audiences were large and representative. Blue Bird, Jr., began a week's engagement 25. J. K. Emmet Dec. 2.

The Emma Juch Opera co. was handicapped during the season here at the Academy of Music week closing 25, owing to the illness of Redmond, the tenor, whose absence prevented him from doing any singing at all. Frank Barker, who took his place, was at a disadvantage and it would be unfair to judge of him by work undertaken at such short notice. Miss Juch's work was characterized by the same artistic capabilities and faithful endeavor that have made her a favorite with much-loving people wherever she goes. Her *Madame* was an ideal one, and her *Cornelia* a distinct success. Frank Barker did much toward making the various operas of the repertoire enjoyable, and a good word is due him for his part. Hand Adams made a favorable impression in the part of the minister's sister. The same week of 25.

Joseph Murphy met with his customary reception at McVicker's in *Shenandoah* and *Kerry Gow*. Good business has prevailed. A Brass Monkey week of 25.

25. The piece itself is dreary at best and constant repetition does not improve it. There is no new business. Mr. Evans is getting careless. Minnie French can scarcely be heard beyond the first row in the orchestra and the only thing that saves it at all is the comedy of William Hoyt. From a box office point of view, however, it was an unsatisfactory success. The week of 25 will be taken by the Keddala, who will appear in a repertoire, beginning 25 in *A Scrap of Paper*. Captain Swift Dec. 2.

At Forepaugh's Temple Theatre Madame and Augustin Neuville drew good houses last week and were seen to advantage in their emotional play, *The Boy Tramp*. The co. was adequate to the play and the stage setting was quite pretty. Lights of London opens a week's engagement with a matinee 25. Go-won-go-Mohawk Dec. 2.

The Rents-Santley Burlesque co. played a return engagement at the Monumental Theatre week closing 25, and repeated the success that marked their former visit. Harry Kernell and co. week of 25. Lilly Clay's *Gaiety* co. Dec. 2.

The sensational drama, *A Wealthy Man's Crime*, closed a week of big houses and appreciative audiences 25 at the Frost Street Theatre. The motive, the plot and situations are all time-honored, but the co. was good and the scenery effective. Uncle Tom's Cabin week of 25. Nap and Tuck Dec. 2.

ITEMS: John Collins, of Dan Kelly's co., was home visiting his parents this week, and left for Reading 25. W. J. Henderson, in advance of Blue Bird, Jr., was in town last week and found time to see his friends.—George Pittmann, formerly of Ford's Opera House, dropped in to see me last week. He is now living at Old Point Comfort.—A very handsome souvenir programme was issued at Ford's Opera House 25. During the Kendall engagement prices will be advanced.—Signor Giorgio gave an Italian song recital at Forepaugh's Conservatory 25. The Kendall week will give May Blossom at the Lyceum 25, with the permission of Gustave Frohman.

## SAN FRANCISCO.

Kiralfy's Antiope failed to draw at the California. The attendance on the opening night was very large, partly because it was Saturday night, but this week the houses dwindled down to such an extent that the four weeks' season of the spectacle has been curtailed to three. Antiope as a spectacle falls below the Kiralfian standard of yore. Charles Arnold in *Hans the Boatman* will follow.

A brilliant audience with a large contingent of the *haste* of San Francisco filled the Bush Street Theatre last night despite a heavy rain-storm to witness Minnie Maddern in *Featherbrain*. She received rounds of applause, while ladies threw their courage bouquets to the star. Featherbrain will probably be presented during Miss Maddern's two weeks' engagement as nothing is underlined. The critics-to-day award Miss Maddern the most favorable commendation. George Osborne is also a positive favorite here, and is a scholarly artist. His *Stephen* is one of the character studies which stimulates thought in the spectator.

The Henrietta was seen for the first time here last night at the Baldwin Theatre. I did not attend the opening, but am told that the performance was an emphatic success in every particular. Stuart Robson and Frank Nordaunt were cordially received. The Duff Opera co. in *Paolo* is announced to follow.

The Alcantara presented *Kismet* last night, with Ethel Brandon as Nancy. Scott Cooper, L. R. Stockwell, E. J. Buckley, Lou Cooper, Nellie Buckley, Richard Foote and Alice Carmen are the principals in the support. The audience seemed to make no invidious or odious comparisons between this co. and Daly's co., and it is probable that the piece will have a profitable run. A Noble Rogue, *Shadows of a Great City*, and *Man and Maid* are to be in preparation to follow in their order. Nancy & Co. Milton Nobles in *From Sire to Son* opened the fourth week of the John Maguire and Lay Rial management at the Grand Opera House last night.

The next attraction is that of *Hands Across the Sea*, then *The Great Metropolis* for Christmas tide. Jay Rial speaks very assuringly of the fortunes and future of his new venture, and while it is a tremendous undertaking to build up this most unfortunate old play, I believe if it is possible Jay Rial do it.

The Tivoli last night celebrated the fiftieth anniversary of the production at La Scala of Verdi's first opera, *Oberto di San Bonifacio*, by the rendition of selections from his more celebrated operatic compositions. These selections were taken from the first twenty years of the composer's work, and comprehended the overture from *Nabucco*, Verdi's first great success; the first act of *Traviata*, the third act of *Ernani*, the tower and prison scenes of *Trovatore*, the trio from *Attila* and the quartette from *Rigoletto*. The performance was a highly meritorious one, being very creditably sung and acted. The uniformly good and conscientious work hitherto of Signora Ida Valera, Belle Thorne and Lina Spangler, as well as of Arthur Hesser, Charles Thorne, Henry Norman and Signor Sapinoni, has been of a high standard. Added to these were Lulu Ward, Winfield Blake and Edgar Temple, of whom the last two sang in conjunction with Miss Thorne the trio from *Attila* in so creditable a manner as to rouse the audience to a high pitch of enthusiasm. The orchestra and chorus were in accord with their respective music, the stage carefully managed, and as a whole the performance was in every respect a worthy tribute to the memory of a celebrated composer. Balfe's melodious *Bohemian Girl* will be presented this week, with Henry C. Peakes as Devilshood and Belle Thorne as Arline.

CHAT: Ruana Vokes' season of four weeks at the Baldwin was a financial success and an artistic sensation. Harry Courtaine is no longer in the Little Tuck cast, and hereafter the co. will be played by Robert Evans, the hit-theater "singer." Bert Moxley is playing Mr. Evans' part.—Emily Bonamont, of Little Tuck, is very ill with peritonitis.—Charles, the son of Joseph Jefferson, will supervise the staging of *Hands Across the Sea* at the Grand Opera House.—Mrs. Nettie Craven (whose play entitled *Government Claims* is well spoken of in New York), has drawn upon her own experience for the plot of that play. She has attended the last and the present sessions of Congress, pushing a large claim belonging to an Eastern estate, the heirs to which reside in San Francisco. Mrs. Craven has with her a lovely daughter, Miss Birdie, who possesses great dramatic instinct and talent. She has just turned sixteen and Mrs. Craven has written the part of the beautiful government claimant for her daughter. Mark Thall will manage Mr. Bonamont's Spring tour of the interior. Katie Putnam's co. is about ready to open at Portland.

## CLEVELAND.

Julia Marlowe had a good week at the Opera House. Eben Plympton lent good leading support. The Star Theatre has been crowded all the week with the Reilly-Woodco. Everybody here says it is the best comb. of its kind on the road. This week, Gus Hill's co.

The World Against Her. Kate Clanton's old play, filled H. R. Jacobs' Theatre nightly last week. *Cornelia* week of 25.

Rose Cogalan made a very pleasing artistic and financial success at the Lyceum Theatre week closing 25, presenting *Jocelyn*, Peg Woffington and *Forget-Me-Not*. Joseph Hawthorth, Cleveland's own dramatic son, in *Paul Kaurav* week of 25.

At the Academy of Music the world's Novelty co. did good business. Martinetti Brothers' co. week of 25.

## ST. LOUIS.

Paola was given at the Olympic Theatre week ending 25 by the Duff Opera co. It made a hit. The music was bright, the dialogue witty and the co. excellent. Lenore Snyder sang and acted charmingly in the title role, and Louise Beaudet was full of *chic*, and made a hit in her dancing and clever ways as *Chilina*. Harry Paston was funny as *Capotin*, while Will McLaughlin was excellent as *Brasagadocio*. The attendance during the week was good. Little Lord Pauntieroy week of 25.

Hoyt's Brass Monkey was funnier than ever at the Grand Opera House, and business very large week ending 25. Sol Smith Russell week of 25.

At Pope's Theatre, Lewis Morrison gave a handsome production of his *New Faust*. Mr. Morrison's interpretation and impassioned impersonation of the character was strong and was warmly received. The fine mechanical and electric effects made some of the scenes startlingly realistic. Ronald Morrison dramatically impersonated Marguerite, and shared the same with her father. The remainder of the cast was well sustained. The audiences were large and enthusiastic. W. R. Palmer left last week of 25, and in Africa, and only fairly at the People's, and week ending 25. The play was only mediocre, but some good scenic effects were introduced. Jennie West was clever in her part, but the others in the cast were weak. Lizzie Evans week of 25.

## HARLEM.

Herrmann's Transatlantics proved a drawing attraction at the Opera House. It was the first specialty co. for the new theatre, and the business served to show how well Manager Hammerstein understands the wants of the Harlem public. Every one of Mr. Herrmann's clever artists were cordially welcomed, though Gus Williams, one of our Harlemites, made the most pronounced hit of the week. Jed Fronty week of 25.

Miss Clanton's co. in Captain Swift delighted the East-siders at the Theatre Comique. The piece is well acted, though the rugged manliness of Mr. Barrymore is scarcely duplicated by Mr. Forrest in the title role. The work of Rose Eyttinge, as the grief-stricken mother, was quite on a par with the performance of Mrs. Booth. A Royal Pass week of 25.

Rose Hill Polly co. kept the business at the Olympic up to the top notch nightly. Shaffer and Blakeby and a selected comb. 25.

## KANSAS CITY.

Victoria Vokes at Coates' week closing 25 received a very cordial welcome, and her vivacious mirth-provoking style seemed to please her auditors. The Rough Diamond and Hubby were presented, the latter proving the better play and pleasing better. Robert Downing 25.

Mrs. George S. Knight and a competent co. amused and instructed the patrons at the Gillis week of 25. The several comediettas in which Mrs. Knight appeared gave her good opportunities, and she proved herself quite a versatile artiste. Natural Gas week of 25.

Ada Gray in East Lynne was presented at the Warder Grand week of 25. Miss Gray is quite good in the leading part, and has a very good supporting co., but the number who cared to see this play was too limited to make the engagement a very successful one. Pearl of Pekin week of 25.

Crowded houses welcomed P. F. Baker at the Ninth Street last week. Mr. Baker's songs and Germanisms afforded plenty of amusement, and all were pleased. The Postage Stamp co. in *A Social Season* 25. Ullie Ahlstrom Dec. 2.

Wilson's Minstrel at Midland 25-27 did a good business, though at advanced prices, and gave a very clever performance. Some of the specialties are exceedingly good.

Though having played one week's engagement at the Warder Grand, still Florence Bindley in *Dot and After Taps* did a very good business week of 25 at the Midland, the week's receipts being in excess of those for the previous engagement. Little Nigger 25.

ITEMS: Victoria Vokes will open two new opera houses soon: the New Opera House at Ottumwa, Ia., Dec. 4, 5, and Zimmerman's at La Salle, Ill., 9, 10.—Florence Birdley gave a benefit to the Hale Zouaves at the Warder Grand 14. The Zouaves appeared in the play, giving a drill.—The Vokes Opera House at Argentina, just completed, was opened 25 by an amateur co., headed by Miss Louise Dammin, in *Romeo and Juliet*. D. Austin Latchaw, dramatic editor of the *Times* appeared in the cast, taking the part of Mercutio.—Thomas McKee, Robert Downing's advance representative, and Charles F. Wingard, advance agent for Natural Gas, are in the city arranging for their co.—During her engagement in the city, Emma Abbott transferred one of the real estate she owned here. Her manager, C. H. Pratt, was the purchaser.

## WASHINGTON, D. C.

The attendance at the theatres this week has been large in spite of almost constant rain. Mr. and Mrs. Kendall ought to feel quite at home. They have had a hearty welcome, and every one has been delighted. The *Weaker Sex*, *A Scrap of Paper*, and *The Ironmaster* closed a most enjoyable programme week ending 25. Richard Mansfield in *Richard III.* next week with Beatrice Cameron in *A Doll's House* 25. Julia Marlowe Dec. 2. Bluebird Jr. is beautifully put upon the stage at Alhambra's. I do not remember a finer performance of the sort. Alice Johnson, the Selim, is a Washington girl, and a very pretty and clever one. I am sure "you all" will like her. Lawrence Barrett remains two weeks, beginning 25. Gaiety is announced. I do not know whether he will present any other play. Charles E. Verner draws well at the Bijou in *Shamus O'Brien*, and will be followed 25 by *A Rag Baby*. Turned Up Dec. 2.

Lilly Clay's *Gaiety* co. at Kernan's 25. ITEMS: George Bowen, of the Bluebird management, speaks in glowing terms of *THE DRAMATIC MIRROR*.—Mr. and Mrs. Kendall have received much social attention and have been kept very busy.—I understand that Mark Thall, whose engagement with the Juch co. ended 25, is to give a concert soon.

## PITTSBURGH.

Kajanka was presented at the Grand Opera House to good business week closing 25.

McCall's Opera co. in *Clover*, interpreted by an excellent co., which included De Wolf Hopper, Mrs. Cottrill, Marion Manola, Annie Moore, Eugene Ondin and Jefferson de Angella, was the Bijou's attraction, and it is almost superfluous to say that a large week's business was done.

The Academy presented the Lilly Clay *Gaiety* co., and both the attraction and the house made money.

At Harris' *A Legal Wrong* had a successful week's run.

This week—Salvini at the Grand Opera House; J. K. Emmet at the Bijou; The Night Owls at the Academy, and the Seldons at Harris' 25.

ITEMS: Matinees will be given at all local houses Thanksgiving Day.—George Morris, the owner of *A Legal Wrong*, will not hereafter appear in the drama, but will devote his time to managing the attraction.

## BROOKLYN.

Roland Reed in *The Woman Hater* drew crowded houses at the Amphion week closing 25. Mr. Reed kept his audiences in a continual uproar. Ernest Bertram, Harry A. Smith and Misses leaders Eugie and Ruth Carpenter were particularly good. *Maggie Mitchell* in Ray week of 25.

Mrs. Jananah in repertoire played to large houses at the Lee Avenue Academy week ending 25. Cora Tanner in *Fascination* week of 25. Miss Tanner is a favorite here, and always meets with great success.

The White Slave did a good business at Proctor's Novelty Theatre week closing 25. *A Hole in the Ground* week of 25.

On the Frontier, presented by Hardie and Von Leer, did a fair business last week at Jacobs' Lyceum Theatre. Bunch of Keys week of 25.

## NEW ORLEANS.

The Wife was presented at the Grand Opera House week closing 25, and while the business done was excellent and in every way satisfactory, it was not as large as the merits of the play and the co. deserved. Said *Pantasma*.

At the Academy of Music, The Brigands was given by the Jules Grau Opera co. *A Night Off* and *An Arabian Night* week of 25.

The Ranch King drew a packed gallery and fair parquette and dress circle audiences at the St. Charles Theatre week closing 25. *Ezra Kendall* in *A Pair of Kids* 25.

At the Avenue Theatre, the usual good week's business was done by the Northern Comedy co. in *Larking*, a farce-comedy. Nellie Walters in *Crisis Cross* 25.

## LOUISVILLE.

Little Lord Pauntieroy, familiar to all, through Mrs. Burnett's beautiful story, was seen at Macaulay's week closing 25 in its dramatic form. The intelligent, lovable children, Tommy Russell and Ray Russell, gave wonderful impersonations of the little Lord, and a capable co., which includes Frank E. Akin, George Parkhurst, Helene Lowell and others, did much towards making the success achieved. It is safe to say nothing ever seen here has provoked more attention or more genuine appreciation. Emma Abbott Opera co. follows.

The Ludwig Concert co. appeared at the Masonic 25 in a novel bill embracing Irish airs, ballads, national songs, concerted pieces, etc. Jerry, the piper, made a distinct hit with his rather unusual instrument. Effie Ellier presented her new play, *The Governess*, 25-27. It is a strong play and



mirably played by the star, Frank Weston, Olin Johnson, the veteran John A. Elder and a strong cast. In New York, with pretty Lottie Alter as the wife, filled a successful week at Harris'. Gus Pinyan as the Meter-man made a hit, and received numerous encores in his whistling specialty. Wilbur Opera co. opens a two weeks' engagement 25.

The Buckingham has been presenting a succession of excellent vaudeville acts, not the least of which is that of The Martinelli's, there this week. May Howard co. next.

### JERSEY CITY.

The Highest Bidder was presented at the Academy of Music, Jersey City, week ending 21. That capable and promising young actor, R. H. Sothern, repeated his successful impersonation of the character of Jack Hammetton. He never appeared to better advantage in the part and it is quite evident that his work gains in finish and effect by repetition. The cast is not as efficient as the one supporting the star last season, and the few actors who were left, who gave a vigorous delineation of the character of Boston Charvot, and Tully Marshall who appeared to advantage in the small part of Joseph, was weak and not deserving of special mention. The business, although somewhat affected by the inclement weather, was 1000. Oliver Byron in Across the Continent week of 25.

### ALABAMA.

**BIRMINGHAM.**—SHORE OPERA HOUSE (Frank D. Bloodworth, manager): Murray and Murphy appeared 19 in Our Irish Visitors to a large house which they enjoyed and vociferously applauded this hilarious farce. Hettie Bernard Chase 23.

**MOBILE.**—MOBILE THEATRE (J. Tannenbaum, manager): Twelve Temptations 21; Murray and Murphy 22; Louis James 23; The Wife 24; all to splendid business.

**TUSCALOOSA.**—ACADEMY OF MUSIC (J. G. Brady, manager): Cal Wagner's Minstrel 19. Performance fair to a small house on account of bad weather.

### ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (Garratt and Van Vleet, managers): Soap Bubble to good business 19. Power's Ivy Leaf co. 21, 22 to only medium house.

**PIKE BLUFF.**—OPERA HOUSE (S. F. Hilsheim, manager): The Ivy Leaf co. 21 to a fair-sized and highly-pleased audience. The Ivy Leaf Quartette in a special feature. The scenery was excellent. Lillian Lewis and Robert Downing are the next attractions.

**LITTLE ROCK.**—CAPITAL THEATRE (W. O. Thomas, manager): A Soap Bubble to light business on well-pleased audience. Ivy Leaf 21, 22; Thomas W. Keene 23.

### CALIFORNIA.

**OAKLAND.**—OAKLAND THEATRE (A. W. Stillwell, manager): Little Lord Fauntleroy 19-21; large business. Minnie Hadden 22, 23.

**SAN JOSE.**—CALIFORNIA THEATRE (C. J. Martin, manager): Little Lord Fauntleroy 19, 20 to large audience. The minstrel was the largest ever seen in the California Theatre. Willie McHenry to a fair house 21. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

**SACRAMENTO.**—METROPOLITAN OPERA HOUSE (C. P. Hall, manager): Frank Mayo in Davy Crockett and Hurdock to fair business 21, 22. Mr. Barnes of New York to the best business of the season 23, 24. IREM: Gilmore's Band and Concert co. gave two concerts in the State Agricultural Pavilion to 3000 people.

### COLORADO.

**DENVER.**—Tabor Grand (Peter McCourt, manager): James Duff's Opera co. in Paula week of 21 did a good business. Digby Bell made an emphatic hit in his part. Patti Ross opened 21. A large audience was in attendance. Bob and Margery Daw are the bills for the week. Little Lord Fauntleroy next. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

—METROPOLITAN THEATRE (C. M. F. Bush, manager): Keep it Dark received light patronage week of 21. Quite a clever farce and some good people, but it failed to draw a large audience. Nick Roberts' Minstrel Dandy this week. IREM: Ground has been broken on the proposed Broadway Theatre site. Mrs. Digby Bell, while in Denver, received a writing case made of Colorado stone, and a handsome diamond brooch—presents from her admirers in the Boston and St. Louis cities.

### CONNECTICUT.

**HARTFORD.**—OPERA HOUSE (F. P. Proctor, manager): Primrose and West's Minstrel's delighted 19 a large audience 20, matinee and evening. This co. are always to be relied upon for a novel and pleasing variety of acts, and this season they are certainly up to their standard. A novel feature, in addition to the fine singing and dancing specialties, are the horizontal bar and bicycle artists. The always attractive Shadows of a Great City 21-23, its fourth engagement here, did its customary good business, presenting the same elaborate and realistic scenery. James Duff's Opera co. 24. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

**WATERBURY.**—JACQUES OPERA HOUSE: The Boston Minstrel's Opera co. in repertoire drew packed houses week ending 21.

**BRIDGEPORT.**—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Myra Goodwin in 19 to a fair house 21. Paul Pasha had a large house despite very stormy weather 21. Alexander Selkirk appeared in a Pantomime supported by a very good cast.

**STAMFORD.**—OPERA HOUSE (Thomas A. Gough, manager): Florida Cello week of 19 to large and delighted audience. The star has good support.

**MIDDLETOWN.**—MCDONOUGH OPERA HOUSE (A. McDough, proprietor): Pasha and Pasha's U. T. C. No. 1 to a good house 19. Myra Goodwin 20 to fair business. McDough's Minstrel's 21 to a large and well-pleased house.

**WATERBURY.**—OPERA HOUSE (J. E. Spaulding, manager): E. P. Sullivan co. 21, 22, drew only medium business, good co. Julia Adams co. 23, week. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

**WILLIAMSTOWN.**—JACQUES OPERA HOUSE (C. P. Hall, manager): Pasha and Pasha's U. T. C. No. 1 to a fair house 19. The Irish National Concert co. to a large audience 20. Shadows of a Great City had a good house 21. The scenery was unusually good. Charles T. Ellis in Caper the Yodler 22.

**BRIDGEPORT.**—OPERA HOUSE (Andrew and Harris, managers): Pasha and Pasha's U. T. C. No. 1 to light business. Shadows of a Great City 19 to a fair-sized and enthusiastic audience. The co. headed by Anna Ward Tully, did splendid work, and the scenery was fine. Next week of 25.

**BRIDGEPORT.**—STERLING OPERA HOUSE (John Jacques, manager): Charles T. Ellis in Caper the Yodler to a fair house.

**BRIDGEPORT.**—PROCTOR'S GRAND OPERA HOUSE (Proctor and Bellhop, managers): Redmond and Barry in Herculina 19-21 to light attendance; performance satisfactory. Charles T. Ellis in Caper the Yodler 22 attracted large audience. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

—HARRIS OPERA HOUSE (R. Tannenbaum, manager): Redmond and Barry in Herculina 19-21 to light attendance; performance satisfactory. Charles T. Ellis in Caper the Yodler 22 attracted large audience. IREM: Gilmore's Band at Horticultural Hall 19 matinee and evening, was attended by over 5000 people.

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a small but appreciative audience. It was a letter at the post-office in this city for Arthur Ludwig, of the Mora co.

**SPRINGFIELD.**—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager). Two Sisters 14-16 gave three satisfactory performances to good audiences. Princess and West's Minstrels 19, owing to the inclemency of the weather, had a small house; performance satisfactory. John A. Stevens in Wife for Wife 21 gave entire satisfaction to a large audience. Charles F. Ellis, as Casper the Yodler, pleased a good-sized audience 22.

**LOWELL.**—OPERA HOUSE (John F. Congrove, manager). Mrs. Tom Thumb com. gave three performances 14, 15, with large matinee and slim houses evenings. Amelia B. Edwards' lecture on "The Buried Cities of Egypt" 18, was an intellectual treat and attracted a good-sized audience. Stratton's Banjo Concert (local) 19, 20, to full houses. Mason Mitchell in The Fugitive 21, 22. —MUSIC HALL (A. V. Partridge, proprietor). Edward P. Sullivan opened a three night's engagement 20, in A Celebrated Case to fair business. John H. Connor, an old favorite here, and Cretia Palmieri rendered excellent support.

**LYNN.**—PROCTOR'S THEATRE (A. H. Dexter, manager). J. B. Polk in The Silent Partner 15, 16, to good business. Stanley Macy in C. O. D. to a light house 18. John A. Stevens returned 19, and was unfortunate in having a very rainy night. Haverly-Cleveland Minstrels 21 to a big house. Every seat was sold before eight o'clock and 150 extra chairs were sold at a dollar. Balls of Haslemere remained the rest of the week. —MUSIC HALL (J. W. Cavally, manager). The Gaiety Burlesque co. gave an unsatisfactory performance to a large house 16. George Francis Train harangued the audience between the acts. The French Convert 17 was well attended. Bernard Listmann and Carrie Hale, reader, appeared in the Y. M. C. A. Course 20.

#### MICHIGAN.

**DETROIT.**—DETROIT OPERA HOUSE (C. J. Whitney, manager). Marie Wainwright in Twelfth Night to business ranging from fair to good, week closing 23. Regarding this representation of Shakespeare's comedy, it can be truly said, that nothing like it has ever been seen here before, both in strength of cast and magnificence of scenic effects. The nearest approach to it was when Robson and Crane presented this comedy, but even then the scenery was not up to that in this production. Miss Wainwright, who, of course, is too well known to need special comment, was strongly supported by W. F. Owen as Sir Toby Belch, Percy Brock as Sir Andrew Ague Cheek, Miss Welch as Olivia and Louise Muldener. It is sincerely to be hoped that this co. will do the splendid business which it so richly deserves. Carroll Johnson in The Fairies' Well week of 25. —MIRIAM'S GRAND THEATRE (C. A. Shaw, manager). Joseph Haworth in Paul Kavanagh did a good business week closing 23. Mr. Haworth made many friends here, and will always be welcome in Detroit. Harry Lacy in The Sixth Alarm week of 25. —WHITNEY'S GRAND OPERA HOUSE (C. A. Garwood, manager). Atkinson's Comedy co. presented Peck's Bad Boy, giving eight performances to enormous business. Dan Daly in Upside Down week of 25. —ITEM: Mrs. Scott Siddons will read poetical and dramatic selections at the Detroit Opera House 26.

**ANN ARBOR.**—GRAND OPERA HOUSE (A. I. Sawyer, manager). Peck's Bad Boy 15 to good house. Mile. Rhea presented Josephine to the largest house of the season 18.

**JACKSON.**—HUBBARD OPERA HOUSE (James Green, manager). Atkinson's Bad Boy co. 16 to good business. After Dark 22. Rhea 25.

**MUSKEGON.**—OPERA HOUSE (Fred L. Reynolds, manager). J. C. Stewart in The Fat Men's Club to fair business 13. Sol Smith Russell in A Poor Relation to a packed house 18.

**GRAND RAPIDS.**—POWERS' OPERA HOUSE (F. H. Cobb, manager). Julia Marlowe 15, 16. The Hunchback and As You Like It were presented, and it is said to the credit of our theatregoers the audiences were very large and appreciative. The support in these plays never been seen here. Robertson, W. H. Crompton and Mary Shaw, which fact is a sufficient guarantee of its excellence. Sol Smith Russell has in A Poor Relation a pure, natural, moral play, which is refreshing to see. He played to the capacity of the house 10, 20, people being turned away at 7:30. Manager Berger has mounted the play elaborately. A more beautiful set than that used in the first act has been seen here. Rhea 27, 28. —REIDMONT'S (Ed. R. Salter, manager). The Arabian Nights packed the house week closing 23. The scenery and part of the costumes were praiseworthy and the co. fair. Lester and Williams week of 25. —ITEM: Fred J. Berger, manager for Sol Smith Russell, as well as Powers' Opera House, spent most of the past week in the city, in the interest of Mr. Russell's engagement, which was the largest the theater had here. The Russell co. will rest the two weeks before Christmas. Lloyd Breeze's pungent remarks in Chicago (Cliff) are read by all his friends in this city, where Mr. Breeze formerly resided. Our new dealers are all ready booking orders for the Christmas Mirror.

**BATTLE CREEK.**—HAMILTON'S OPERA HOUSE (E. R. Smith, manager). J. C. Stewart presented The Fat Men's Club to a large and well-pleased attendance 15. Held by The Enemy 20; large house.

#### MINNESOTA.

**MINNEAPOLIS.**—GRAND OPERA HOUSE (J. F. Conklin, manager). The Pearl of Pekin played to excellent business 14-16. Louis Harrison made a decided hit as Tytus. Fine stage settings. The Boston Ideals opened a week's engagement to a crowded house 18. Lucia di Lammermoor was given in a highly creditable manner. Pauline l'Allemant's impersonation of the title role was heartily applauded. She made an instantaneous hit. Messrs. Scofield Clark and Mertens were well received. Rigoletto, Trovatore and Faust followed the week. —HARRIS' BROADWAY THEATRE (G. H. Broadhurst, manager). A large audience witnessed the production of The Spider and the Fly 18. The piece is a combination of pastime, comedy, calisthenics, etc. James S. Adams and Thomas S. Dure were very funny. Exceptionally fine scenery and costumes. —BIGOT OPERA HOUSE (Frank L. Bisby, business manager). The Devil's Mine drew a large and demonstrative house 18. The theme is a threadbare, but Mr. Dure has evolved a fairly interesting story from it. Sensational situations abound. The co. is not above the average.

**ST. PAUL.**—NEWMARKET THEATRE (L. N. Scott, manager). Victoria Vokes presented A Rough Diamond and Hubby, giving pleasing entertainments to fair sized audiences 14, 15. Hermann, the magician, drew large houses week closing 13. —OLYMPIA THEATRE (W. J. Wells, manager). The burlesque, The Demon's Froth, was fairly presented to an excellent business and closing 21. —ITEM: The transfer of valuable property on which to build his large Opera House, was made to P. Harris 10. Mr. Harris will push the work of the building in the Spring.

**DULUTH.**—TEMPLE OPERA HOUSE (George R. Haycock, manager). The Stowaway played a two night's engagement 11-12 to crowded houses. The Scandinavian Festival Concert co. concertized to a slim house; entertainment only fair.

**WINONA.**—OPERA HOUSE (Shepard and Hitzler, managers). The Boston Ideals appeared in Il Trovatore 13, giving a fine rendition of that opera with a superb cast.

#### ST. CLOUD.

**ST. CLOUD.**—ST. CLOUD OPERA HOUSE (E. T. Davidson, manager). A Arnold Concert co. to light business 13.

#### MISSISSIPPI.

**NATCHEZ.**—NATCHEZ OPERA HOUSE (T. Widenland, manager). Sam Jones lectured on "Getting There" to a fine house 10. Cal Wagner's Minstrels to a fair house, which would have been larger but for the inclemency of the weather. 13. Maud Atkinson in Forget-Me-Not to a good house 14. Eugene Robinson's Floating Palaces to fair houses 15, 16.

**GREENVILLE.**—GREENVILLE OPERA HOUSE (J. Alexander, manager). Maud Atkinson finished her engagement 13 with a matinee of Forget-Me-Not to an appreciative audience. Lillian Lewis 23. Nellie Walters in Crisis-Cross and Other Half 25, 26.

**VICKSBURG.**—OPERA HOUSE (Piazza & Co., managers). Cal Wagner's Minstrels gave a splendid performance to a good house 13. Jules Gran's Comic Opera co. in The Brigands to crowded houses 15, 16.

**ABERDEEN.**—TEMPLE OPERA HOUSE (R. L. Hatch, manager). Jules Gran's Opera co. 12, 13 to good business, playing against Robinson's Circus.

The co. gave entire satisfaction. Nellie Walters' Crisis-Cross co. 15 to poor business, owing it is alleged, to an error of the W. U. Telegraph Company, which will be used for damages.

**JACKSON.**—Jennie Holman opened a week's engagement to a packed house 18.

**MERIDIAN.**—OPERA HOUSE (Levi Rattenburg, manager). Elliott's Jolly Voyagers failed to please 16. Little's World 22.

#### MISSOURI.

**ST. JOSEPH.**—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager). Si Perkins 10, 11, to fair business. Emma Abbott Opera co. opened 19 to a big matinee in progress as I write. —GRAND OPERA HOUSE. The Spooner Comedy co. week of 13. P. F. Haber 17 in The Emigrant to good business. Beach and Bower's Minstrels next. —COMMENT: The Grand management were stormed by pirates last week, letting the Spooner co. play two evidently stolen pieces under an alias. One of the plays was Caprice. It was not an intentional lapse on the part of the local management, but simply misplaced confidence.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price managers). Ullie Akerstrom 15, 16, with matinee to poor business. Miss Akerstrom is a beautiful dancer. Vernora Jarbeau 21, Burglar 25.

**JOPLIN.**—HAYDEN OPERA HOUSE (H. H. Haven, manager). Burleigh comb. 4-6; good business. New York Acheumus Dramatic co. week of 11 presented A Sinless Crime. Hand 15. Pats. Duel in the Snow. The Unknown, Perry W. A. to fine business. Noble Outcast 21; Newton Beers' Enoch Arden 23.

**SEDALIA.**—OPERA HOUSE (H. W. Wood, manager). Ada Gray pleased fair attendance in East Lynne 15. Coup's Equestrianism opened 18. A Postage Stamp co. in A Social Session 23; Ullie Akerstrom 27, 28, including Thanksgiving matinee. P. F. Baker 30.

#### NEBRASKA.

**NEBRASKA CITY.**—OPERA HOUSE (W. B. Sloan, manager). Beach and Bower's Minstrels to fair business 19. Bunch of Keys 20. Irish Hearts of Old 21.

**LINCOLN.**—PUNK'S OPERA HOUSE (Crawford and McKeay, managers). Hand 15. Burglar pleased large audiences 15, 16, with Saturday matinee. Natural Gas 20. Florence Bindley 21-23.

**FREMONT.**—LOVE OPERA HOUSE (Robert Mc Reynolds, manager). Beach and Bower's Minstrels had a good house 13. Matthews and Smyth's Burglar co. drew poorly 14, although the performance was as creditable a one as has been here this season.

**OMAHA.**—BOYD'S OPERA HOUSE (Boyd and Haines, managers). Mrs. George S. Knight 14-16; good business. Natural Gas did the usual large business 18, 19. Little Pack 20-21. Vernora Jarbeau Dec. 22. —GRAND OPERA HOUSE (Crawford and Mc Reynolds, managers). A Bunch of Keys 17; fair business. Irish Hearts of Old to small business 18-20. Edgar Selden Dec. 2, 3. A Social Session 6, 7. Corried Opera 11, 12.

#### NEVADA.

**CARSON CITY.**—CARSON OPERA HOUSE (George W. Richard, manager). Frank Mayo and co. in Davy Crockett to fair business followed by Patti Ross in Bob to good business 12. Little Lord Fauntleroy 19.

#### NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager). Charles McCarthy in One of the Bravest 20 to fair business.

**MANCHESTER.**—MANCHESTER OPERA HOUSE (E. W. Harrington, manager). Primrose and West's Minstrels to big business 15; Hurley and Van Auker on the triple bars and Barber's bicycle riding were exceptionally good specialties. A fair-sized audience witnessed The Bells of Haslemere 10. Wife for Wife, with John A. Stevens in the leading role, pleased a large audience. The lago-like villain was well played by Davenport Bebus and the entire support was excellent.

**NASHUA.**—THEATRE (A. H. Davis, manager). The Bells of Haslemere was finely presented by E. H. Price's co. to a large audience 18. Stanley Macy in C. O. D. amused a fair-sized audience 20. —FRANKLIN OPERA HOUSE (A. H. Davis, manager). The Annie Mitchell Comedy co. in repertoire drew good houses 19-20.

**PORTSMOUTH.**—MUSIC HALL (John P. Ayers, manager). Charles McCarthy in One of the Bravest 10 to fair house; the co. introduces a great deal of specialty work, which is of a clean and clever order.

#### NEW JERSEY.

**HOBOKEN.**—H. R. JACOBS' THEATRE: James H. Wallick opened this week in his new drama, Houston, the Hero of Texas, before a moderate house. The play fairly bubbles over with sensation and patriotism and no scene passes without vociferous applause at least from the upper regions. Mr. Wallick is supported by a capable co. and a number of fine horses. Latter half of the play, The Bandit King by the same co. will be the attraction. Next week, MaZeppa, interpreted by Fanny Louise Buckingham. —CROWHEIM'S THEATRE: Gillett's big specialty comb. opened for a week to fair house Monday night, and gave evident satisfaction. The co. includes a number of very clever people with a tendency to acrobatic feats. —ITEM: The stage at Hoboken has been enlarged and a new drop-curtain sets it off to great advantage. Many other improvements are contemplated. Marcus Jacobs, son of Manager H. R. Jacobs, was in Hoboken 25. He was decorated with a large plaster on his nose, worn for the purpose of covering and healing a bruise he received the day before. Mr. Jacobs, who is the fortune-teller or fortune-teller, was a slightly and acceptable Magus, and the old soldier, Philia Peters, afforded much amusement. Good co. White Slave co. 25; Christie's Humpty Dumpty co. 28.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager). A Hole in the Ground 16; good business. The Brigands, as given by the Carleton Opera co. 19, 20, proved one of the best all-round operatic presentations that Trenton audiences have had an opportunity of witnessing in several seasons. Siberia opened for two nights to a fair house; the piece retains its great popularity. Kajanka 28-30.

**PLAINFIELD.**—MUSIC HALL (C. A. Marsh, manager). Carleton Opera co. in The Brigands to a good house 21. Private Secretary 28.

**PATERSON.**—PATERSON OPERA HOUSE (H. R. Jacobs, manager). N. S. Wood in his new play Out in the Streets, turned people away nearly every night week closing 21. On the Frontier 19-27. —PEOPLE'S THEATRE (Wareing and Ziefle, managers): The London Alhambra Burlesque co. pleased fairly well and did a good business week closing 23. Rose Hill's English Folly co. week of 25. —ITEM: The argument of the box-office at the People's is an improvement I noticed last week.

#### NEW YORK.

**BUFFALO.**—ACADEMY OF MUSIC (Geoff Brod, manager). W. H. Crane should feel gratified with his business the first half of last week. Packed houses greeted both On Probation and The Senator and the star was called before the curtain after every act. Secret Lavender followed to good business. The Fat Men's Club and Jim the Penman this week.

**STAR THEATRE** (Mech Bros., managers). J. M. Hill's new star, Helen Barry, was seen in a varied bill last week. She was favorably received. Rudolph Aronson's co. opened in Nady 25. They give Erminie later on. —CORINE LYCEUM (Jacobs and Kimball, managers): Corine filled the house nightly week closing 23. True Irish Hearts follows. —COURT NIGHT THEATRE (H. R. Jacobs, manager): The Night Owls seemed to please week closing 23. —Passion's Slave next. —ITEM: H. R. Jacobs has been in town during the past week looking over the local field and smiling at Corine's success.

**SARATOGA SPRING.**—TOWN HALL (Hill and Connors, managers): The Zella Tibury co. played to splendid business despite the continual down-pour of rain week closing 23. The co. is excellent.

costumes new and elegant and the stage settings very fine. —ITEM: Lydia Thompson was a visitor here on the birthday of her daughter, Zella Tibury. —Your correspondent wishes to return thanks to Manager Pruyn, of the Glens Falls Opera House, for courtesies extended during the engagement of the Uncle Hiram co. 21 in that town.

**AUBURN.**—BURNIS' OPERA HOUSE (E. J. Matson, manager). Waite's Comedy co. opened a week's engagement 18, and have been playing to S. R. O. nightly. The new house is great success.

**PORT JERVIS.**—LEA'S OPERA HOUSE (George Lea, manager). Lena Loeb 15, 16, to good-size audiences. Turned Up 19, very stormy weather, to a small but well pleased house. Haverly-Cleveland Minstrels 22, Pat Rooney 23.

**BINGHAMTON.**—OPERA HOUSE (I. P. E. Clark, manager). Bessie Tannehill in Struck Gas to a fair business 15. John Wild and Dan Collier in Running Wild had a good house 16. Dickinson and Beman Dime Concert 19 to S. R. O. turning hundreds away. Home talent always draws well.

**SALAMANCA.**—GIBSON'S OPERA HOUSE (C. R. Gibson, manager). Mason Mitchell in The Fugitive gave an excellent performance to a fair house 15. Minnie Milne and George Edgar in Old Tom's Ward 23. Powers' Comedy co. Dec. 4.

**HOMER.**—KEATOR OPERA HOUSE (George W. Ripley, manager). Jennie Carpenter co. in Sunbeam 19 to fair business. Co. good. Webster's Concert comb. 26 to good business. Si Plunkett Dec. 5. —ITEM: Manager Ripley has been ill four weeks, but expects to be able to attend to business this week.

**COHUES.**—OPERA HOUSE (E. C. Game, manager). A Legal Wreck 21; good house, although it was a rainy night. Woman Against Woman 21.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager). Two to One 20; very small house; poor performance. J. B. Polk 21; Hermine 31; Our Flat Dec. 2. —OPERA HOUSE (Harry Williams, manager): Adelaide Farmer in The French Spy preceded by a specialty olio to fair-sized houses week closing 23. —ITEM: Manager Fred Wilson's Two to One co. disbanded here 21. Mr. Wilson paid all salaries and the co.'s expenses to New York. He has been on the road about six weeks and reports business very bad all the time. After falling behind \$3,500 he thought it best to close season.

**MATTEAWAN.**—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor). Myra Gordon in Sis to a fair-sized audience. The doors were not opened till 8:30 as the co. arrived late, and a good many, tired of waiting, went home, thereby missing a good entertainment.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager). Dan Daly and a strong co. in Upside Down 15 to a large and well pleased audience.

**TARRYTOWN.**—MASSON HALL (C. B. Cassel, manager). John Wild in Running Wild 13. A large improvement in the piece and co. over last year. —ITEM: The Masson is doing excellent business.

**BROOKPORT.**—WARD'S OPERA HOUSE (B. P. Ward, manager). Uncle Hiram came to a big house and gave the best of satisfaction. Reuben Glue gave a good performance to a fair house 14. Dever served a much better house 21. Plunkett gave a very poor performance to a good house 16. Queens Warren in repertoire week of 18.

**SCHENECTADY.**—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers). Fanny Davenport in La Tosca 11 to standing-room only. Adele Frost opened a four nights' engagement 18 in A Celebrated Case. Woman Against Woman 22; Salvini in Othello 24; Nye and Kelley 28.

**MEDINA.**—BENT'S OPERA HOUSE (M. J. Martens, manager). Johnny Frindle in Reuben Glue 13 drew a big house, and gave general satisfaction. J. C. Lewis in Si Plunkett 23.

**POKESPIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager). Alone in London was presented 15 to good business. A Hole in the Ground 12 to a large house. A Legal Wreck 18 to the capacity of the house. Audience enthusiastic; will be repeated 19. Two to One 21; Haverly-Cleveland Minstrels 23. —ITEM: Joseph Spross, the well-known cornet virtuoso, formerly of the leading minstrel co., has settled down to teach for the winter in this city. Mr. Spross has quite a flourishing class already. —Mrs. L. E. Hurt, of this city, who is shortly to star in a play by Nym Crinkle, is remembered as one of our most successful amateurs.

**ROME.**—NEW OPERA HOUSE (W. H. Frisbie, manager). Little's World co. to a good house 20; fine entertainment. Hallen and Hart in Later On drew a very large audience 21. Audience more than pleased. Helene Adell 25.

**OLEAN.**—OPERA HOUSE (Wagner and Rein, managers). Harlow's Fantasma 20, 21, to big business. Everybody well pleased. A Legal Wreck 27.

**OSWEGO.**—ACADEMY OF MUSIC (Wallace H. Frisbie, manager). Hyde's Specialty co. 28; Carleton Opera co. in The Brigands Dec. 5.

**GLENS FALLS.**—GLENS FALLS OPERA HOUSE (F. F. Prayna, manager). Aaron H. Woodhull and Louise Arnold in Uncle Hiram 21 to a big house. A first-class band and orchestra. —ITEM: The good.

**MORRISVILLE.**—SHATTUCK OPERA HOUSE (Charles A. Bird, manager). James O'Neill as Monte Cristo had only fair house 16. A Legal Wreck 25.

**ELMHURST.**—OPERA HOUSE (W. Charles Smith, manager). Haverly-Cleveland Minstrels had a good house 22. Rain kept many away. Performance excellent. Fairies' Well 23; Uncle Dan's 25; A Legal Wreck 26; The Scout's Daughter 27; Captain Swift 29. —MADISON AVENUE THEATRE (G. W. Smith, manager): Captain Campbell lectured on War Memorials 26 to a fair-sized audience. Lucier's Novelty Comedy co. 25; Stefano's U. T. C. 28.

**SYRACUSE.**—GRAND OPERA HOUSE (H. R. Jacobs, manager). Valdis played to big business week closing 23. The acts of Melville and St. George and Tourgay and John Drew's dancing were noteworthy. The Valdis Sisters' aerial act is the greatest combination of grace and daring I have ever witnessed. Hamilton Harris in In the Ranks week of 25. —SHAKESPEARE HALL (G. H. Wright, manager): Pauline Parker in The Scout's Daughter drew well closing 23. —ITEM: The week of 25. —WHEATING OPERA HOUSE (P. H. Lucien, manager): Lucien opened a four nights' engagement 21. Business was very light first night and the engagement was canceled.

**ROCHESTER.**—LYCEUM THEATRE (John R. Pierce, manager). Surprises of Divorce as presented by Arthur Rehan's co. 18-20 pleased fine houses. W. H. Crane appeared before large audiences 21-23 in his new comedy, The Senator. The plot is well conceived and original and the dialogue is bright and crisp. Mr. Crane has been fitted with a character that exactly suits him. Bootler's Baby 28-30. —ACADEMY OF MUSIC (H. R. Jacobs, manager): The Blue and the Gray was the attraction week closing 23 and large and well pleased audiences were present at every performance. The Valdis Sisters' Specialty co. week of 25. —GRAND OPERA HOUSE (F. J. McCall, manager). Hyde's Vandeville co. tested the capacity of this house week closing 23. Lucier's Comedy co. week of 25.

**ALBANY.**—The engagement of Jim the Penman at Proctor's during the first half of week closing 23 was fairly successful from a monetary standpoint and satisfactory as regards artistic results. The cast was evenly balanced and although several new faces were seen they were received with almost as much favor as their predecessors. The Edmund Barry co. followed the Penman, playing Hermine to only a moderate business. The play is unreal and poorly constructed and the two stars do not appear to particularly good advantage. Our Flat takes the first half of week of 25 at Proctor's and Jefferson and Florence will be with us for two performances on Thanksgiving Day. Prices are doubled but the sale is big. In the Banks, though somewhat time-worn, proved very attractive at 1-cob's week closing 23, the audience, as a rule, being large and demonstrative. N. S. Wood in Out in the Streets week of 25.

#### NORTH CAROLINA.

**RALEIGH.**—METROPOLITAN HALL (Sam Miller, manager). Frederick Wards in The Mountebank drew a packed house 15.

**OXFORD.**—OXFORD OPERA HOUSE (Meadow and Clements, managers). The largest audience that ever assembled in our Opera House greeted Alden Benedict in Fabio Roman 25. This is, indeed, a play deserving in every respect more than the best in which it is presented. It is, however, reported by Frances Field, who, as the beautiful and accomplished wife of the devoted scholar, gave a very effective impersonation. The entire co. was

by far the best that has ever visited our city. Mr. Jones made quite a hit as Vernon, the Raggicker. Only a Farmer's Daughter 20.

#### OHIO.

**MANFIELD.**—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers). George O. Morris' Legal Wrong 20, 21, drew fairly well. James T. Green as Marty McNally was the best of the cast. The most satisfactory performance of the week was given by Rice's Evangelist 19 to an audience of 600. Duff's Opera co. 29, Edna Ellier Dec. 2; Cornair 4. —MILLER'S OPERA HOUSE (Miller and Dittschner, managers). Joseph J. Dowling and Sadie Hanson with a good co. played Nobody's Claim 19 to a small well pleased audience. The feature of the performance was the singing of Miss Hanson and Harry Allen. James Kelly's co. in the Broommaker of Carlsbad 20 played to poor business. Co. deserving of good patronage. —ITEM: Six attractions played in our city this week, which accounts for the poor business of some of them. Mansfield, having only 20,000 population, will not stand over three good attractions a week.

**DAYTON.**—THE GRAND (Reist and Dickson, manager). Rice's Burlesque co. 13 in The Corsair to a large and apparently well-pleased audience. One of the largest and most fashionable audiences of the season greeted Mile. Rhea 14 as Josephine, Empress of the French. The star was recalled at the close of each act. William Harris as Napoleon shared the honors of the evening. Co. strong. Zig-Zag 16; fair business. —THE PARK (Reist and Dickson, managers): Charles A. Loder in Hilarity commenced a week's engagement 18 and despite the inclement weather, has turned people away at every performance. Mr. Loder is a very clever comedian in addition to being a good singer and artistic dancer. —MEMORIAL HALL (SOLDIER'S HOUSE (Samuel Henderson, manager). Mile. Rhea drew a crowded house 15. Mile. Rhea is a great favorite at the Home and the veterans patiently wait for her annual visit. —CUES: Harry C. Talbot an old Dayton boy, is with the Hilarity co. —The only flag one can see in Shenandoah, is the flag of truth. —Frank McKee is here representing Mankind which appears at The Grand 25, 26. —Clem Herchel, a prominent Daytonian, will be here Thanksgiving day with the Duff Opera co. —Dr. Simon Quinlan, of Chicago, Exalted Grand Ruler of the Elks, paid the Dayton Lodge a short visit 18-19 as in Cincinnati last week, and while there, met my old friend Lawrence Hanley of the Barrett co. Mr. Hanley is still in the ascendant with as bright a future before him, as one would wish for.

**COLUMBUS.**—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers). The Corsair had fair houses 14-16. Evangeline opened for three nights 21 to excellent business. Kate Castleton 24-30. N. C. Goodwin Dec. 2-4. —GRAND OPERA HOUSE (Miller Brothers, managers). Mankind beautifully staged and well cast opened to S. R. O. 17 and is drawing top-heavy houses. Sweet Lavender 23; Still Afloat Dec. 1 and 2. —ITEM: The Winter Garden theatre, Bushy at Kichenlaub's and the People's is reported fair. The circus at the World is drawing well.

**MT. VERNON.**—WOODWARD OPERA HOUSE (I. G. Hunt, manager). The Castaways 16, small but delighted audience. Harry Lindley, as Tony Edmonds is exceedingly clever. J. M. Chapman, as Frank Conway is very strong and received frequent applause. Balance of the cast good. —ITEM: The State inspector examined the Woodward Opera House 14 and ordered fire-escapes, and two more exits. Elks Lodge 140 of Mount Vernon was instituted 14 and starts off with high prospects. Manager Hunt of the Woodward was elected Exalted Ruler and your correspondent esteemed Loyal Knight for the new Lodge.

**LONDON.**—TOLAND OPERA HOUSE (O. F. Newcomb, manager). A Soldier of Fortune was presented by home talent 15 and 16. Gilbert Opera co. in Olivette and Ermine 18, 19 to big business. —HIGH STREET THEATRE (W. H. Chandler, manager). Filson and Errol's Chicks co. 19, very small house. Fair co. —ITEM: The poor business this week can be attributed to very bad weather and very bad management. When our managers play five and six attractions a week and two on the same night in a town of this size, they should expect nothing but bad business. The Gilbert Opera co. after this week, will be known as The Boston Opera co.

**EAST LIVERPOOL.**—The Anna Boyle co. failed to fill engagement for 11, week. It is reported that they stranded at New Castle, Pa. Two Old Cronies 18; A Royal Pass 20; Zozo 23.

**MARION.**—MUSIC HALL (James Sargeant, manager). Gilbert's Opera co. to fair business 11-13.

**XENIA.**—XENIA OPERA HOUSE (J. A. Hivling, manager). Chicks 18 to good business. Co. first-class. He, She, Him and Her 25.

**GALION.**—CITY OPERA HOUSE (Brokaw and Spalding, managers). May Davenport's Burlesque co. to a fair-sized audience 14. Murry and Miller Specialty co. 21.

**TROY.**—TROY OPERA HOUSE (G. A. Brennan, manager). Winnett's Passion's Slave 18 played to only a fair business on account of rainy weather. It is one of the best co. we have had here this season. Kate Castleton 23.

**POSTORIA.**—ASHME'S OPERA HOUSE (W. P. Howell, manager). The Fakir played to a large and appreciative audience 20. The Broommaker of Carlsbad 23 did good business. Nellie Free, Dec. 2.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, proprietor and manager): Passion's Slave co. gave a good performance to a good house 20. Joseph Murphy in Shaun Rhea 29.

**GALLIPOLIS.**—BETZ OPERA HOUSE (A. L. Roadman, manager). The Daniel Boone co. 18 to a fair and very appreciative audience; Excellent co. A crowded house will greet this co. should it visit this city next season.

**CIRCLEVILLE.**—CIRCLEVILLE OPERA HOUSE (Charles H. Keilstadt, manager). Gilbert Opera co. in Olivette and La Macotte 20, 21 to good business. St. Felix Sisters 26.

**SELLAIRE.**—ELYSIAN THEATRE (Henry Pitten, manager). Barlow Minstrels to a good house 12. Dan'l Boone to a packed house 14.

**WARREN.**—NEW WARREN OPERA HOUSE (P. L. Webb, manager). James Kelly in The Broommaker of Carlsbad 15; small house. He will have a good house if he plays a return date here.

**URBANA.**—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager). The Chicks co. 20, 21 did a fair business, considering the very unfavorable weather. The Fakir 23. —GOSWIP: William Mayne, Jr., proprietor of the Arabian Nights co., is visiting his old home here. —Manager Bennett is spending a few days in New York. —Tom Pensley and Hattie Irving are recent accessions to the Chicks co. and are making big hits. —Scott Marble is rewriting The Mysteries of a Hansom Cab for Hattie Irving, who will star in it next season. —James T. Kelley of the Chicks co. is organizing the Kelley, Ross and Patton California co. to play Edith's



natured and gave Rhea a hearty reception. William Harris' impersonation of Napoleon was very good, both in acting and make-up. The costumes were all rich and magnificent. Two Old Cronies 21; After Dark 22, 23.

**UNIONVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors; Barlow Bros. Minstrels 21; fair business. Mitchell and Raymond's Olympic Theatre co. 22, 23.

**LESTONIA.**—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Catholic Fair week of 11; receipts \$2,000. Barlow Brothers' Minstrels 18; Nellie Free co. 20; each had fair houses and well pleased audiences. Matilda Fletcher 26.

**ASHTABULA.**—SMITH'S OPERA HOUSE (L. W. Smith and Son, managers): Hulbert's Hippocampus comb. 15, 16, to good business. Two Johns 19; large business.

#### OREGON.

**PORTLAND.**—NEW PARK THEATRE (J. P. Howe, manager): Milton and Dollie Nobles in The Phoenix, Love and Law, and From Sire to Son, did a good business week closing 16, and the inclement weather did not seem to effect their drawing power. ITEMS: The Marquand Grand Opera House, now under the management of Al. Hayman, is assuming proportions, and unless some unforeseen obstacle presents itself the management will have it opened at the time agreed upon. Mr. Hayman, it is reported, will soon have a check in Tacoma. This will allow him to book for nearly all the coast.

#### PENNSYLVANIA.

**FLYNNHUT.**—OPERA HOUSE (R. N. Smith, manager): Mme. and Angustin Neuville in The Boy Trump to a crowded house 16. Play and co. gave general satisfaction.

**MARIONETTES.**—CITY OPERA HOUSE (J. J. Quirk, manager): Wilson's Two to One co. gave a poor performance to a small audience 15. Stetson's Uncle Tom's Cabin co. gave a fair performance to a large audience 16. Our German Ward 23.

**WILKESBARRE.**—MUSIC HALL (John Murphy, manager): Muggs' Landing 16 to a large house. A Royal Pass 19 did not draw as large a house as the merits of the play and co. deserved. Beacon Lights 16, matinee and night. A Legal Wrong 20; Fantasia Dec. 21; Passion's Slave 22.

**ROCKFORD.**—MUSIC HALL (John Murphy, manager): Rag Baby to a good business 11. Mme. Janssack to a very fashionable audience 12. Caroline Opera co. in The Brigands to a fair audience; stormy weather. Co. gave a very fine performance. Old Jed Protry 20; Thomas E. Shea's Dramatic co. week of 25.

**JOHNSTOWN.**—PARKS' OPERA HOUSE (McCam and Flynn, managers): The Ruling Passion gave a good performance to a crowded house 14. Kindergarten 21.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Hala, managers): Kralffy's Lagardere, with excellent co., played a large audience 15. Two Johns 16 secured a fair house. James O'Neill in Monte Cristo drew a fine audience 18. Haverly-Cleveland Minstrels played to a good house 26. Fantasia 29, 30. Hyde's Specialty co. 26.

**DANVILLE.**—OPERA HOUSE: Francesca Redding co. closed a successful week 9. Our German Ward 16. The band and orchestra are excellent. Stetson's Uncle Tom co. 20. Turned Up 23.

**SHANSHIN.**—G. A. R. OPERA HOUSE (John F. Oster, manager): The Fairies' Well pleased a large audience 15; the play was handsomely staged and well acted. Our German Ward 20. The brass band and orchestra comprised the entertainment. An Irish Show was billed for 26, but failed to materialize, it having gone to pieces at Carbondale, Pa.

**EASTON.**—OPERA HOUSE John Brunner, manager: The most delightful event of the season was the appearance of Marie Hubert Frohman 13, 14, in King Rene's Daughter and False Charms. Her rendering of Iolanthe in King Rene's Daughter was most charming. All the rare beauty of the poem is preserved in the dramatization, and the stage portrayal of the pure and whole-hearted daughter of the King was admirably artistic. Stetson's Uncle Tom to good houses 15, 16.

**CARBONDALE.**—OPERA HOUSE (I. O'Hearn, manager): Turned Up 21; light house on account of very rainy weather. ACADEMY OF MUSIC (Abe Shahn, manager): Irish Stew 15; very light house; performance very unsatisfactory. The co. disbanded here.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Hemmestad, manager): Evangeline 15; packed house. Lagardere 21; large house. Little's World 24.

**LANCASTER.**—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): J. C. Staley in A Royal Pass drew good houses, matinee and evening, 16. Richard Golden in Old Jed Protry had large audiences 18, 19. The titular role, that of a Maine landlady, was most admirably acted by Mr. Golden. The acting and dancing of Millie Smith, the child actress, was deserving of the highest praise.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): Struck Gas 16 to a fair-sized and well-pleased audience. Siberia 18 to a good-sized and appreciative audience. The scenery was much admired. Oliver Byron 22 to good business. The Russians 27, 28; Stetson's U. T. C. 30.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Cochran and Bell, owners and managers): Two Old Cronies 16 to a packed house. Oliver Byron 23 to a fair and very appreciative audience. Zozo 25; Little Lord Fauntleroy 26; Lagardere 26; OPERA HOUSE (Orr and Hala, owners and managers): Charles Bowser in Check 15 was very well appreciated, but deserved a larger house. Little's World Dec. 24.

**ALLEGHENY.**—MUSIC HALL (A. S. Gira, manager): Two to One was fairly well presented 16 to moderate business. The capacity of this house was fully tested 20, 21, on the first presentation in this city of Richard Golden's Fantasia. S. R. O. was sold both long before curtain raising, and the immense audiences were as a unit in the verdict that they were the most delightful entertainments of the kind ever given in this city. Receipts, \$1,597. A Clean Sweep is the Thanksgiving attraction. ITEMS: Henry Warner, among other good things spoken by him about Music Hall, said that the stage was on one of the few outside of the large cities on which all the scenery and mechanical effects of Fantasia could be displayed.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): The house has been dark since 15 and will not be opened until Madame Prye's Concert co. appears on Thanksgiving Day, followed by Our German Ward 24.

**SCRANTON.**—ACADEMY OF MUSIC (C. H. Lindsay, manager): Siberia 20, 21 to fair business, giving satisfaction. Oliver and Kate Byron in The Inside Track 23 to light business.

**SHENANDOAH.**—THEATRE (P. J. Ferguson, manager): Stetson's Uncle Tom's Cabin co. 18 to 20. Powers' Fairies' Well to about the same-sized house but a much better pleased audience. Our German Ward to a fair-sized audience 20. The orchestra and band are very fine.

**ERIE.**—PARK OPERA HOUSE (J. L. Kerr, manager): Haverly-Cleveland Minstrels 17 to big business. James O'Neill 18; good house.

#### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (W. T. Kough, manager): Frederick Wards presented The Mountebank to a fair house 18, and Damon and Pythias to a good house 19, for the benefit of the Knights of Pythias. The MacCollin Opera co. appeared in Folia, Musketeers and Beggar Student 20, 21 and matinee to fair houses. The co. is not as strong as when last here. Gilmore's Twelve Temptations drew good houses 22, 23. GRAND OPERA HOUSE (J. F. O'Neill, manager): Bell-Ellis' Royal Marionettes week of 16 to good houses at popular prices. ITEMS: Frederick Wards and Manager Browner were royally entertained by the Knights of Pythias at the Charleston Hotel after the benefit performance.

#### SOUTH DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Blair, manager): The Clair-Pattee co. began a week's engagement 18 to S. R. O. The co. presented The French Spy 19 and before eight o'clock hundreds were taken away. Miss Ollie Evans as the Spy and S. E. Kimball as Mohammed received several calls.

#### TENNESSEE.

**NASHVILLE.**—THE VERNON (J. O. Nelson, manager): Cal Wagner's Minstrels were booked

for 28, 29. There was a light house the first night owing to the very inclement weather. The performance though was of the old style minstrel, and proved not only to be novel for these times, but thoroughly entertaining as well. The second day no matinee or night performance could be given because the quartette composed of Thomas Goodwin, Ben Cook, William Connor and Harry West declined to appear and withdrew from the co. Louis James, supported by an excellent co., opened to night (21) to a large house, notwithstanding the pouring rain, presenting Othello in a capital manner. Mr. James was received with great cordiality, being called before the curtain three and four times at the end of each act. It was indeed a notable performance and stamps Mr. James a great favorite from this day on in Nashville. F. C. Mosley, Mabel Amber and Fanny Gillette shared the honors with the star. Virginia, Ingomar and Richard III will be presented in the order named during the remainder of the week.

**MURKESBORO.**—MASON'S OPERA HOUSE (Joseph Budder, manager): Aiden Benedict gave a fine presentation of Fabio Roman 11. Mr. Benedict is well supported and deserved a better house than he received. A Cold Day 16 pleased everybody. Al G. Fields' Minstrels 25.

**GALLATIN.**—TOMPKINS OPERA HOUSE (D. B. Anderson, manager): A Cold Day co. 19 to light business. Performance satisfactory.

**LEBANON.**—WHITE'S OPERA HOUSE (R. L. C. White, manager): Fisher's Cold Day co. played 18 to a light audience on account of rain. Performance only fair. The Lebanon Dramatic Club will appear 24 in a play called Brother vs. Brother. It was written by Mrs. Minnie W. and Verne C. Armstrong, of this city.

**COLUMBIA.**—GRAND OPERA HOUSE (L. Pierson, manager): Emma Warren Theatre co. closed a week's engagement 16. Business was moderate.

**CLARKSVILLE.**—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Michael Strogoff to fair business 20. Louis James 25; Thomas W. Keene 24.

**MEMPHIS.**—MEMPHIS THEATRE (Ellis Leubner, manager): Ellis Ellier 14-16 to a fine business. The co. is composed of good people. The Ivy Leaf co. 18-20 to fair houses. The piece is interspersed with songs and dances in five acts, which make it rather lively. The Wife work of 22. ITEMS: Lucille Laverne, with the Ellis Ellier co., belongs to one of the finest families in this State. Miss Laverne has proved quite a valuable accession to the co. She was warmly received by her old friends in this city. Miss Ellier was pleased with the attentions Miss Laverne received here, and personally handed the latter the floral offerings passed over the footlights.

**KNOXVILLE.**—STAGS' THEATRE (Fritz Stagh, proprietor): W. A. Brady's She was greeted by a full house 15. It is a great scenic production. Margaret Mather 23.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): Fisher's Cold Day co. appeared 15 to a fair house, and gave a very satisfactory performance. W. A. Brady's She co. 18 and delighted a large audience. Louis James in Hamlet and Richard III. attracted full houses at both performances. Mr. James received several curtain calls. There is great room for improvement in Mr. James' support. Margaret Mather 23.

#### TEXAS.

**FORT WORTH.**—OPERA HOUSE (George H. Dashwood, manager): Agnes Herndon smiled sweetly when she saw the good-sized audience that gathered to welcome her as La Belle Marie 13. Another fair audience came to see her 14 in The Commercial Tourist's Bride. Neither performance was entirely satisfactory. Miss Herndon reads her lines well, is a handsome woman and has captivating manners on the stage. But a Scott-Siddons could not hold out with such a poor supporting co. If Miss Herndon wants to be appreciated and succeed next time she comes, she will have to remove the incompetent and add a capable actor or two to her co. Dora Davidson and Ramie Austin 15 in Guilty Without Crime to light business. PERSONAL: Ed. H. Neil, for the past two years with Bristol's Equinecurriculum, resigned and has assumed the position of business manager for Agnes Herndon.

**McKINNEY.**—HEARD'S OPERA HOUSE (J. Shain, manager): Streets of New York had a small house 13. PARIS.—BARBOCK OPERA HOUSE (John H. Walker, manager): R. D. McLean and Marie Prescott in As You Like It 15. Audience very large and well pleased. Supporting co. very good.

**MARSHALL.**—MARSHALL OPERA HOUSE: Lillian Lewis in Article 47 to fair business 15. Dora Davidson and Ramie Austin in Guilty Without Crime 19; top-heavy house.

**HOUSTON.**—GRAY'S OPERA HOUSE (Henry Greenwell and Son, managers): Margaret Mather 18, 19, with matinee; business large. Held by the Enemy 13, 14, with matinee, playing to satisfactory business.

**SHERMAN.**—SHERMAN OPERA HOUSE (A. O. Nash, manager): The Streets of New York 13 to a very small house. R. D. McLean and Marie Prescott 16 in Ingomar and Othello. The matinee had a slim audience, owing to the miserable weather. Othello drew a large house. Very good co. Mr. Ingomar, who plays the part of Rodrigo, and does it very well, too, is an old Sherman boy. His stage name is Collin Kemper. The Emilia of Jennie Lee deserves special mention.

**HILLSBORO.**—OPERA HOUSE (M. P. Kavanaugh, manager): The Belle Golden Dramatic co. 15, 16 and matinee in Two Nights in Rome, Evelyn and Hortense, to fair business. The Leslie Caris Ideal co. 23-27. Newton Boers in Knock Arden Dec. 7.

**CORPUS CHRISTI.**—CORPUS CHRISTI OPERA HOUSE (L. C. Bowers, manager): Gilbert and Dickson's She co. 15 failed to materialize. Streets of New York 16.

**PALESTINE.**—TEMPLE OPERA HOUSE (C. F. and O. A. Sawyer, managers): The Leslie-Davis co. have just closed an engagement of four nights, during which they presented Dad's Girl, Sea of Ice, Queen's Evidence, She and Furnished Rooms. The Gilbert and Dickson co. due 20, have not been heard from. Streets of New York 21; Brady's After Dark 23.

**AUSTIN.**—MILLET'S OPERA HOUSE (Captain C. P. Millet, manager): Dora Davidson in Guilty Without Crime to fair house 15. Thompson Opera co. in Seldi Pasha to a large 17. The same co. in Fa Diavola to a good-sized audience 19. Will S. Rising's song, "Jama," received repeated encores. Held by the Enemy to good business 15, 16. ITEMS: All readers of THE DRAMATIC MIRROR in this city are anxiously awaiting the appearance of the Christmas Number. They expect something exquisite, and I predict that they will not be disappointed. The Musical Union, of this city, in preparation of a Fete of Finance, to be presented during the Holidays.

**WACO.**—OPERA HOUSE (J. F. Garland, manager): Dora Davidson and Ramie Austin in Guilty Without Crime to medium business. Agnes Herndon in La Belle Marie and A Commercial Tourist's Bride to large and fashionable audiences 15, 16. Miss Herndon is excellent, but her support is not as good as it might be.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Hilday, manager): Dora Davidson and Ramie Austin in Guilty Without Crime 18-20, opened to a large house and closed to almost nothing. The same co. in Fa Diavola to a good-sized audience 19. The largest business ever done in the Opera House since its opening was done by Bristol's Horace 11-14 and three matinees. Seven performances and S. R. O. every night.

**DENVER.**—MCDONOUGH OPERA HOUSE (J. B. McDougall, manager): Streets of New York 18 to a fair house. Lillian Lewis 19 to a good house in As in a Looking Glass. Everybody pleased. Guilty Without Crime 16.

#### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Charlotte Thompson in Jane Eyre drew a large audience 11. Hearts Astray did not give as good satisfaction as was expected. It is rather a poor dramatization of Hugh Conway's Dark Days. Miss Thompson in the mad scene is very effective. Duff's Opera co. week of 25. GRAND OPERA HOUSE (Will Burgess, manager): Patti Ross made her first Salt Lake appearance in Bob to splendid business 15, 16. Miss Ross made a great hit and will always be welcome here. She is very original, neat and natural, and kept the audience in a continuous state of good humor. Her singing and dance business is much better than usual with

this class of artists. She has a good piece and a good co. Little Lord Fauntleroy next.

#### VERMONT.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (Aaa Blanchard, manager): Frankie Kemble had a good house in The Shanty Queen 15.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Aaron Woodhull and Louise Arnot in Uncle Hiram to good business 20. Charles T. Ellis 24.

#### VIRGINIA.

**PETERSBURG.**—ACADEMY OF MUSIC: Little Lord Fauntleroy, with Ada Fleming as the little Lord, pleased a fair audience 13. We, Us & Co. had a good house 16.

**ALEXA GORIA.**—LANNON'S OPERA HOUSE (J. M. Hill, manager): Only a Farmer's Daughter played to fair business 14; well-pleased audience. Charles Erin Verrier in Shamus O'Brien 25.

**STAUNTON.**—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Goodyear's Minstrels gave a good performance to a top-heavy house 15. Little Lord Fauntleroy was presented 16 before the largest house of the season. Audience highly pleased with the play and its representation. Little Ada Fleming as the Little Lord received several calls.

#### WASHINGTON TERRITORY.

**TACOMA.**—GERMANIA THEATRE (J. P. Howe, manager): Around the World in Eighty Days 13, 14 to large houses. McKee Rankin, supported by Mabel Bert, presented A Runaway Wife and The New Danites 15, 16 to large and well-pleased audiences. ALFA OPERA HOUSE (J. M. Junett, manager): Joseph Grismer and Phoebe Davis in Editha's Burglar 11 to good business. Little Leona Crews as Editha made a distinct hit. ITEMS: Thomas G. Moses, the scenic artist, will finish painting the scenery for the Tacoma Theatre next week. The National Theatre will soon be reopened.

#### WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Rieker, manager): Monroe-Rice co. 19, 20 presented My Aunt Bridget with the very best co. they have ever had to overflowing houses. The Fakir 22, 23; Lagardere 24, 25 to good business. GRAND OPERA HOUSE (O. C. Gauthier, manager): Nellie Free in Silver Spur to fair business 20. Leonora Brothers to very light business 18-20. A Royal Pass by the St. Felix Sisters and co. did a good business 21-23. ITEMS: The Ellis Lodge here (of which Monroe and Rice are members) gave the stars and their co. a sumptuous banquet at the McLean House.

**PARKERSBURG.**—ACADEMY OF MUSIC (E. R. Cady, manager): Daniel Boone 16 and matinee and evening to fair business. Performance good and co. good. Monroe and Rice in My Aunt Bridget 18 to S. R. O. The stars and co. were in their best mood, and kept the audience in a continual uproar. Business the largest of the season.

#### WISCONSIN.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherman T. Brown, manager): Charles Arnold in Hans the Boatman 17 to fair houses. Mr. Arnold differs greatly from others seen here in similar characters from the fact that he is an actor in every sense of the word, and his performance is not marred by that variety-stage style of acting so common among dialect comedians. Little May Harnen shared the honors with the star. Balance of the co. satisfactory. Joseph Wainwright took 22. ACADEMY (Jacob Litt, manager): Pearl of Pekin 17 to fair business. Louis Harrison is seen to good advantage as Tyfo. The co. could not be fairly judged, owing to several of the members suffering from severe colds. The costumes and scenery are rich and appropriate. Held by the Enemy 23-25. Bijuou (Jacob Litt, manager): Harbor Lights opened 16, doing fairly during the week. O. H. Barr as David Kingsley and Frank Colman as Tom Doubter were good in their parts. Joseph J. Dowling took 25. STANDARD (Miller and Nicolai, managers): A Night in Jersey 18 gave fair satisfaction. Time will Tell 25. ITEMS: The Pearl of Pekin co. was in hard luck during their engagement here. Ada Jerome, the prima donna, was so ill with sore throat that she was unable to appear at all during the engagement. Hattie Starr assumed her role until Tuesday night when she also was prostrated with a sore throat, and Minnie Drehr assumed the prima donna's part. Both Miss Starr and Miss Drehr deserve much credit for the manner in which they sustained the leading role on very short notice. Frank E. Tracy, representing J. I. Dowling, and A. J. Faust, ahead of Time will Tell, have been here this week. C. N. Bertram, for the past two seasons business manager of Lights and Shadows, has resigned his position with the Academy. Mr. Bertram has many friends here, and will make many more in his new position.

**EAU CLAIRE.**—GRAND OPERA HOUSE (James F. Straliphila, manager): Richards' Paro-Comedy co. presented the new skit, A Base Hit, 20. The piece is brim full of bright and catch music and dancing, and after several contemplated changes in the second and third acts have been made it is bound to be a success. Devil's Mine 25.

**MADISON.**—UNITARIAN HALL, (McConnell and President, managers): The Danish Drama Dramatic co. presented a concert to large and select audience 18. The Club made an artistic success. TURNER OPERA HOUSE (Thomas J. Smith, manager): Grand Scandinavian Concert to a fair-sized audience 19. George Wernemann, tenor, and Fredrik Arveschou, basso, deserve special mention. ITEMS: The Wisconsin University Banjo Club took part in the Press Club Concert at Litt's Academy, Milwaukee, 22.

**MANTOWOC.**—OPERA HOUSE (John F. Dunke-mann, manager): Boston Theatre co., under the management of Dixon and Lowe, week closing 17.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. E. Kohler, manager): The Fish Jubilee Skit to S. R. O. 15. The co. gave a genuine musical treat, and no audience ever left the house better satisfied. "Rocked in the Cradle of the Deep" was magnificently rendered by J. N. Caldwell.

**WEST SUPERIOR.**—OPERA HOUSE (J. Stach, manager): Ole Olson co. to a packed house 16; good co., satisfactory performance. ITEMS: W. R. Wilson, the musical director of Ole Olson co., joined that organization here 16.

#### CANADA.

**MONTREAL.**—ACADEMY OF MUSIC (Henry Thomas, manager): Frankie Kemble in The Shanty Queen week of 23. Miss Kemble is a clever and amusing artist, and it is a pity to see her waste her talent upon such an utterly worthless play as The Shanty Queen. With the exception of some fine scenery and some rather pretty costumes it has literally nothing to recommend it, and of the supporting cast the less said the better. Mother-in-Law week of 25. THEATRE ROYAL (Spartow and Jacobs, managers): Waves of Sin co. did a fair business week closing 22. The co. gave a fair all-around performance. Women Against Woman week of 25. The Blue and Gray week of Dec. 25. ITEMS: A fire broke out on the first floor of the Academy on Monday night just a little after seven, but it was soon under control, and no damage was done.

**ST. CATHARINES.**—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): The Aronson Opera co. in Erinnee 18; good business. Hattie Anderson and Frank A. Deane in A Great Scheme 22. The play is utterly devoid of merit. The principals are clever but the support is wretched. Four business.

**WINNIPEG.**—PRINCE'S OPERA HOUSE (Campbell and Seach, lessees): Percy Reeves and her excellent co. still continue to draw large houses. Next week the co. will present Engaged.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchmer, manager): Booties' Baby 18 drew a large house. Aronson's Casino co. in Nady and Erinnee 19, 20 at advanced prices did well, the latter performance to S. R. O. Henry Lee 21, 22 in The Suspect.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Roche, manager): The Leonora Brothers closed a very successful night's engagement 16. The house was packed at 10. Hattie Anderson and Frank Deane in A Great Scheme 20 to a fair-sized audience. The co. and play are poor. Judging from the number of seats already sold Aronson's Opera co. will have large houses. Henry Lee in The Suspect 25.

**ST. THOMAS.**—OPERA HOUSE (George T. Clark, manager): Ida Van Cortland co. 13-16 to crowded houses. Kate Clanton's co. in Booties' Baby 20 to a fair house. The co. is a good one and the play is

well mounted. They would, no doubt, have received a bumper house but for a strong counter attraction. Mrs. Scott Siddons 27 to a large and appreciative audience.

**VICTORIA.**—VICTORIA THEATRE (J. P. Howe, manager): The Grismer-Davis comb. played The Tigriss and The Burglar to fair houses 18, 19. They are old favorites here and would have been greeted by better houses had there not been a surfeit of amusements lately. ITEMS: The Victoria Theatre has been leased by Manager J. P. Howe, of Portland, Oregon, who is well-known on the coast. He promises to improve the class of co. playing here, and his list of coming attractions is good.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager): Fanny Davenport in La Tosca 14, 15 to crowded houses 18, 19. HARMONY HALL (John Ferguson, manager): Nye and Riley were greeted by a crowded house 14.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): The McDowell Comedy co. commenced their second week with Hoop of Gold 13-15 and presented Our Regimental balance of the week closing 16. The average attendance was good. Colleen Bawn week closing 23. ITEMS: Manager Clarke has helped the business considerably by disposing of season tickets to some of our prominent citizens. Close attention has been given to the stage setting of the different pieces and some of the tableaux are good and duly appreciated. Although the co. is fair considering the demands of a varied repertoire still there would be an improvement if a few of them knew their lines better and required less prompting.

#### MATTERS OF FACT.

R. D. MacLean and Marie Prescott in their second of Shakespearean characters and select plays are winning golden opinions from press and public this season. Mr. MacLean's Shylock, Richard and Othello are said to be masterpieces in the impersonation of these roles. Marie Prescott's Hermione, Perdita, Juliet, Portia, and other classic roles have received the most favorable commendation, while her Rosalind is spoken of as the best now on the stage. Her wonderful delineation of Iago attests her versatility. It is said that the prestige of Mr. MacLean's family operates with his histrionic genius in making him a great drawing card in the South. In Texas Miss Prescott is also very popular, as her grandfather, Joseph Hawkins, in 1840 colonized Texas on its annexation to the United States by sending there nearly 4,000 families at his own expense, and furnished liberal means for the settlers to live on for the first year. For this Mr. Hawkins received very large grants of land in the Lone Star State. These stars are fortunate in possessing as strong claims to social recognition as they do to native talent. They will be seen in New York this Winter where they will produce their present Shakespearean repertoire and a new play called Harnachis and Cleopatra taken from H. Rider Haggard's great book "Cleopatra." Joseph H. Mack has given R. D. MacLean the refusal of the Gladiator and if they come to terms Mr. MacLean will own it shortly.

Kate Claxton gives warning to managers and others that at the American rights to the play Booties' Baby, were conveyed to her by Edgar Bruce, the author, in June, 1899, and that all attempted productions of a play of that name by any other company than hers is a violation of her rights, and action will be taken against such parties. Arrangements for the production of Booties' Baby can only be made with Kate Claxton (Mrs. Charles A. Stevenson), Madison Square Theatre, New York.

Frances E. Parrish, of 135 Fifth Avenue, will execute orders for typewriting and copying dramatic works.

Ben Lodge is at liberty. Manager J. P. Howe, of the New Park Theatre, Portland, Oregon, notifies managers that, as he has not secured the lease of the New Marquand Theatre in that city, he is compelled to cancel all the time that Mr. Bell booked for that house. Mr. Howe is booking for the New Park, and has secured the lease of the new theatre at Victoria.

John W. McKinney has been secured to manage and direct the tour of M. B. Curtis in his new play, The Shanties.

The Shanty Queen is reported to have made a positive success. The company has been strengthened and new scenery added. Edward Clayburgh is no longer connected with this organization.

William J. Gilmore's Twelve Temptations, was first produced at Topeka, Kas., on Aug. 22, 1898, and is said to have been played ever since, a record of sixty-four consecutive weeks, without closing. It is reported to have been an artistic and financial success in every city where it has been presented and is now touring the South and playing to the capacity of the houses. The Twelve Temptations will close its season May 17, 1900, after making an unbroken tour of nearly two years. During the Summer new scenery, costumes, etc., will be procured and new features added. Mr. Gilmore next season will revive his famous spectacle, The Devil's Auction. The reproduction will be up to the Gilmore standard of spectaculars, and no expense will be spared to make it one of the notable events of next season.

Manager M. J. Bray, Jr., of The Grand, Evansville, Ind., has desirable open time in December, January, and February, 1900.

Elliott's Grand Opera House at Hickory, N. C., a new theatre with all the latest improvements, and seating 800, will be ready to be opened Christmas week. First-class attractions are wanted.

Gustavus Levick will support Edith Stanmore in her tour in La Belle Russe. The sterling actor, Charles Sully, has since been engaged. The Springer Lithographing Company has secured the contract for magnificent lithographic printing.

#### LADEN WITH GOOD THINGS.

Portsmouth Tribune.

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**McCann-Young MINSTRELS:** Rock Island, Ill.,  
Nov. 29 - week; Davenport, Ia., Dec. 2.  
**PAINEBROOK-WEST MINSTRELS:** Boston, Nov. 29 -  
week.  
**WILSON'S MINSTRELS:** Humboldt, Ia., 29, Des Moines  
30, Davenport 31, Clinton 30, Rock Island Dec. 1,  
Burlington 2, Peoria 3.  
**YOUNG'S MINSTRELS:** Mahanook, Wis., Nov. 28,  
Rock Island, Ill., 29, Moline 30, Davenport, Ia.,  
Dec. 1.  
**BEACH-BOWERS MINSTRELS:** Hannibal, Mo., Nov.  
29, Quincy, Ill., 30.  
**JOHNSON'S MINSTRELS:** Salt Lake City Nov. 28, 29,  
Provo 30.  
**WAGNER'S MINSTRELS:** Savannah, Ga., Nov. 27, 28,  
Macon 29, Americus 30, Eufaula, Ala., Dec. 1,  
Columbus 2, Opelika, Ala., 3, Birmingham 5.

### CIRCUSES

**BARNUM-BAILLY Co.:** London, Eng., Nov. 11 -  
indefinite.  
**CHARINA'S:** San Francisco Nov. 4 - indefinite.

### MISCELLANEOUS

**BRISTOL'S EQUINES:** Fort Worth, Tex., Nov. 27-29,  
Paris 28-30, Marshall Dec. 2-4, Palestine 5, Tyler  
6, 7.  
**BARTHOLEW'S EQUINES:** Brockton, Mass., Nov.  
29 - week; Hartford, Ct., Dec. 2 - week; Boston 3 -  
week.  
**BUFFALO BILL'S WILD WEST:** Lyons, France, Nov.  
28 - two weeks; Marcellus Dec. 2 - four weeks.  
**COURT'S EQUISCURRICULUM:** Macon City Mo., Nov.  
27-28, Brookfield 29-30, St. Jo, Dec. 2 - week.  
**ELI PARKINS:** Pittsburg, Pa., Nov. 27, Gates' Cen-  
tre 28, Fredonia 29, Sedan 30.  
**FOURPADS' COME:** Salem, Mass., Dec. 2 - week;  
Lawrence 3 - four weeks.  
**GEO. KENNEDY:** Orange, N. J., Nov. 27, New York  
28, Danbury, Ct., 29, Brooklyn, N. Y., Dec. 2,  
Jamaica 3, New York City 4, Sing Sing 5, Poughkeepsie  
6, Utica 7, Meriden, Ct., 8, Newark, N. J., 10,  
Newbury 11.  
**GEO. W. CABLE:** Hutchinson, Kas., Nov. 27, Bloom-  
ington, Ind., Dec. 3, Elmira, N. Y., 4, Cambridge,  
Mass., 10, Detroit, Mich., 11, Newark, N. J., 14,  
Philadelphia 17, Stamford, Ct., 19, Jamaica, L. I.,  
20.  
**HARRMAN:** Milwaukee, Wis., Dec. 2-4, Loganport,  
Ind., 5, Terre Haute 6, Cincinnati, O., 9 - week.  
**KELLEY:** Philadelphia, Nov. 11 - four weeks.  
**MONTGOMERY'S MUSEUM:** Toronto, Can., Oct. 21 - 23 -  
indefinite.

**NEVILL AND RILEY:** Geneva, N. Y., Nov. 27, Schenec-  
tady 28, Buffalo 29, Olean 30, Dunkirk, Dec. 1,  
Warren, O., 4, Pittsburg 5, Wheeling, W. Va., 6,  
Dayton, O., 7, Columbus 8, Mt. Vernon 10, Indian-  
apolis 11, Chicago 12, Detroit 13, Pottsville, Pa., 14,  
Indian 17, Carlisle 19.  
**OLIVER WHEAT:** Grand Haven, Mich., Nov. 27, Cooper-  
ville 28, Middleville 29, Hastings 30, Nashville  
Dec. 2, Easton Rapids 3, Leslie 4, Grand Lodge 5,  
Williamston 6, Howell 7, South Lyon 10, Milford  
11, Warren 12, Ipswich 13, Dexter 14, Chelsea 15,  
Grove Lake 17, Somerville 18, Quincy 19, Bronson  
20, Hart Oak 21, Sturges 23, Vicksburg 24, Men-  
don 25.  
**RAGAN ILLUSTRATED LECTURES:** Stamford, Ct., Nov.  
29, Hartford 30, Bridgeport Dec. 2, Brooklyn, N.  
Y., 3, Goshen 4, Philadelphia 5, Yonkers 6, Water-  
bury 7, Norristown, Pa., 9, Meriden, Conn., 10,  
Burlington 11, Yonkers, N. Y., 12, Danbury 13, Meri-  
den, Ct., 14.  
**ROBINSON'S FLOATING PALACE:** Watertown, La., Nov.  
28, Harlingen 29, Groesbeek 30.  
**SUP'S PHANTASMA:** Dalton, Ga., Nov. 29, Cedar-  
town Dec. 2, 3, Comersville 4, 5, Newman 6, 7.  
**W. W. DAYTON:** Housatonic, Mass., Nov. 27.

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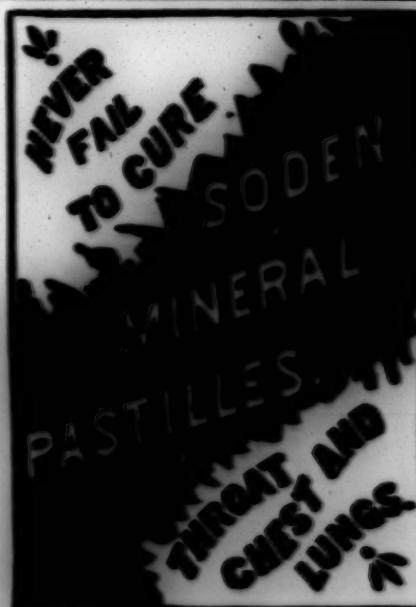


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